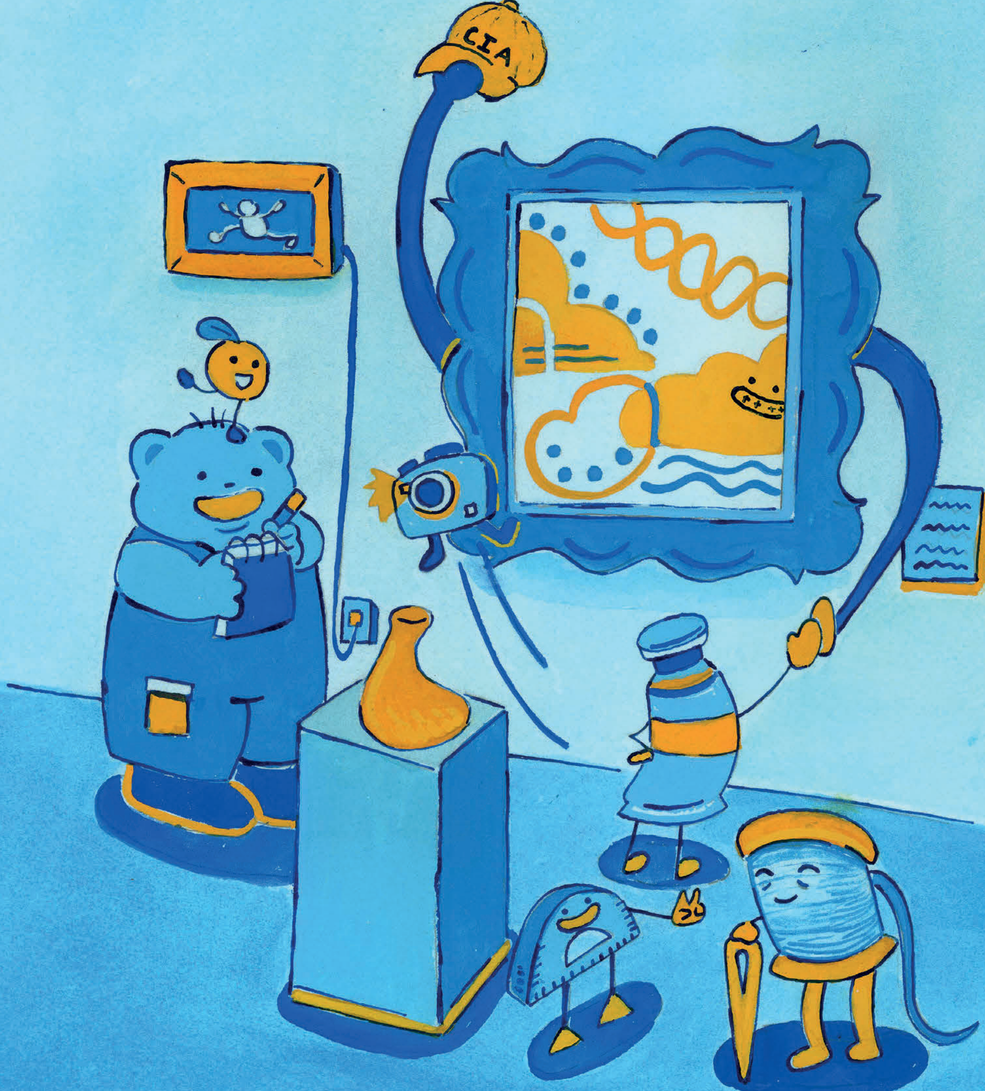
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | WINTER 2021-22

PHOTO POETS | COLLECTOR SHARON MILLIGAN | SARAH KABOT | QIAN LI | LAUREN YEAGER | CORRIE SLAWSON | CHARMAINE SPENCER | AJA JOI GRANT | IMMERSED IN VAN GOGH

CIA



BACK IN MY DAY…

Nov 5 – Dec 17

Opening Event: 5–8pm Friday, November 5

Cleveland Institute of Art
Reinberger Gallery
11610 Euclid Avenue
Cleveland, OH 44106

Gallery Hours
Mon–Thu 10am–5pm
Fri 10am–9pm
Sat–Sun 12–5pm

cia.edu/exhibitions
216.421.7407
reinbergergallery

Back in my day … will honor the work of CIA's Class of 2020, which was unable to experience a culminating physical exhibition due to the COVID-19 pandemic. Organized and named in consort with an advisory committee of 2020 alums, this show aims to reconnect those who were unable to celebrate the conclusion of their undergraduate experience in person. This show is not a replacement BFA exhibition. Instead, it looks forward, meeting artists and designers where they are by featuring work that best represents their respective practices in the present moment.

Artwork: "Hi again, let's go see our art!" (2021) by Chi Wong, 2020 CIA alum

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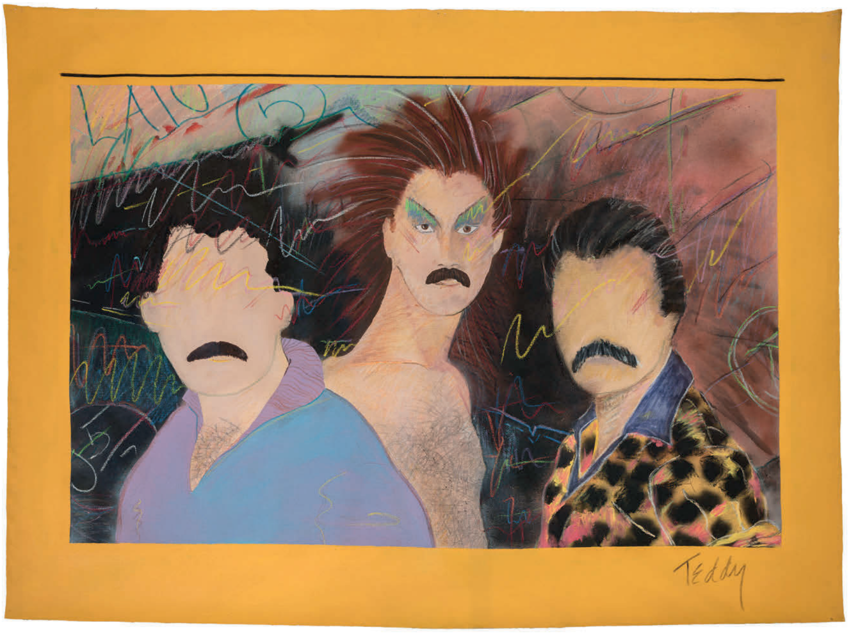
Exhibitions and programming are generously supported by CIA's community partners. Visit cia.edu/partners

Museum of Contemporary Art Cleveland



We're open, and this season of art should be what you experience next. As a non-collecting museum, we offer a rotation of fresh contemporary creators to discover. Art lovers, we're waiting for you. Make new friends, connect with an artist, explore an exhibition, learn from the work and enjoy our public programs. You deserve a moCa moment, step inside, be inspired, #moremoCa awaits.

IMAGES from top left: Teddy Sandoval, *Las Locas*, c. 1980. Acrylic and mixed-media on unstretched canvas, 39 x 52½ in (99 x 133.4 cm). Courtesy of Paul Polubinskas. Photo by Fredrik Nilsen; Anthony Friedkin, *Jim and Mundo, Montebello, East Los Angeles*, 1972. From The Gay Essay, 1969–73. Gelatin silver print, 11 x 14 in (27.9 x 35.6 cm). Gift of Anthony Friedkin. ONE National Gay & Lesbian Archives at the USC Libraries. Courtesy of Anthony Friedkin; Joyce Morrow Jones, *Political Correctness: Folktales*. Installation for the exhibition *A Dialogue in Black and White* at the 2018 Piccolo Spoleto Festival, Charleston, SC. Photo by Brenda Jennifer Peart; Michael C. Russell II and Antwoine Washington, Co-Founders of Museum of Creative Human Art

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ART IN NORTHEAST OHIO | WINTER 2021–22

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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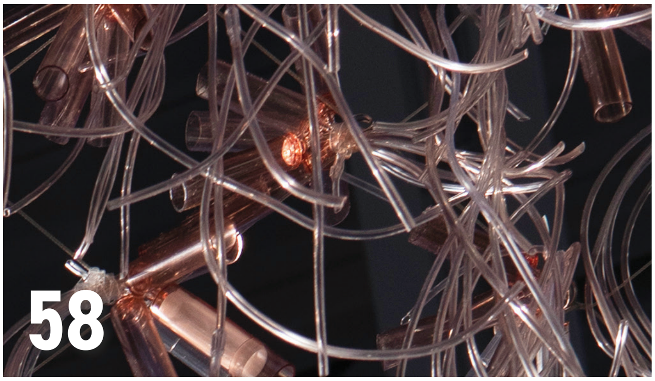
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COVER: Photo Poets, a street photography feature curated by Aja Joi Grant, debuts in this issue with works of Vivica Satterwhite.

A LARGE CONSTITUENCY

By the time you read this, Cleveland will know who will serve as the city's 57th mayor. That might seem like an odd way to begin the introductory column to a magazine about art, but having a new mayor for the first time in sixteen years is one of several factors that causes us to look forward to the potential of the arts in Cleveland—potential to change lives, build bridges, energize neighborhoods, and improve the quality of life in the region—if arts and civic groups work together.

We're thinking of that because CAN—a collective of nearly 100 museums, galleries, and studios working together to make their own media outlet—has seen the power of collective action. What does that have to do with the new mayor? In September, CAN collaborated with Assembly for the Arts to ask the candidates about their arts experiences and their relevant policy ideas. The good news for the arts sector is that both of the final candidates in the race for mayor—in fact all seven candidates in the primary—not only responded to our questions, but answered in the affirmative that they would 1) create a cabinet level position in support of the arts sector; 2) dedicate a line item in their budget to supporting the arts; and 3) work with the arts community to develop a cultural plan for the city.

NO MATTER WHO THE NEW MAYOR IS

No matter who the new mayor is, he has already made those commitments.

We've also seen a surge in grassroots arts advocacy, by groups including Artist Bridge Coalition, BLACK (Black Local Artists of Cleveland Kuumba), the Northeast Ohio members of the National Independent Venue Association, Thirdspace Action Lab, and Cleveland Arts Education Consortium. All these have organized around specific challenges faced by different groups within the arts sector. Together, they represent the region's galleries, museums and studios, plus concert clubs, arts educators and organizations that offer classes, as well as diverse individual artists and performers. It is a large constituency, and they will all be paying attention to the new administration.

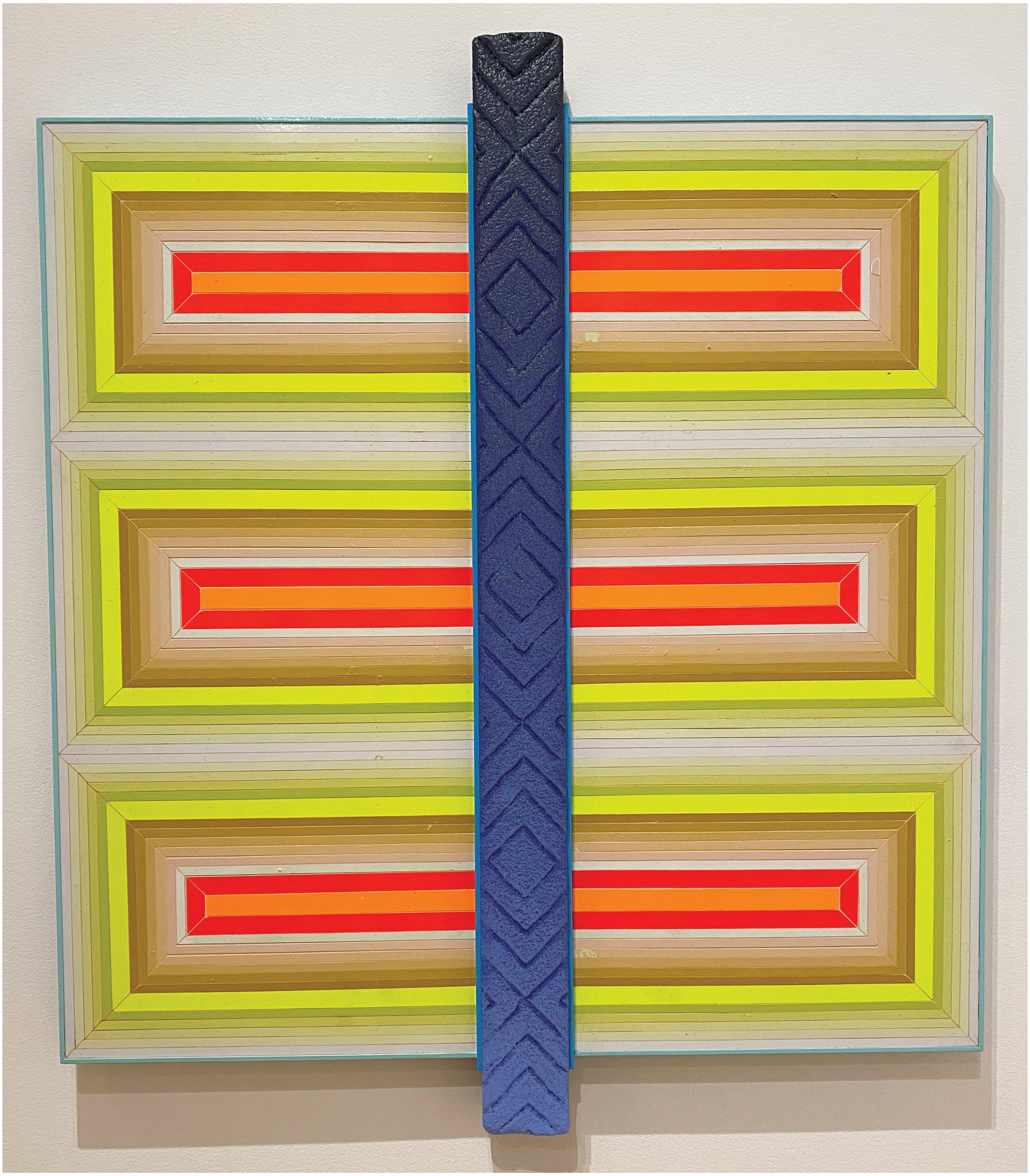
In the meantime, this issue of *CAN* previews the coming season of exhibits, with updates from dozens of galleries, museums, and other organizations. We premiere a new quarterly feature, the Photo Poets Street Photography Series, curated by Aja Joi Grant. You'll get to meet Aja in an interview by Jimi Izrael. Douglas Max Utter writes about the work of two Cleveland Arts Prize winners—sculptor/emerging artist Lauren Yeager, and printmaker/mid-career artist Corrie Slawson. We ask Cleveland artists and patrons for their thoughts on the *Immersive van Gogh* experience. We talk with sculptor Charmaine Spencer about her upcoming exhibition at The Sculpture Center. Christopher Johnson talks with Sharon Milligan about collecting works of African and African American artists. Marc Lefkowitz writes about Sarah Kabot and diverting plastic medical waste from landfills by using it as material for her new installation at the Cleveland Clinic. And Joseph Clark talks with Qian Li about facing racism as an Asian American artist in the COVID-19 era.

It's a busy holiday season. We don't need to remind you to support artists by shopping small, shopping local, and buying the things they made. Joy to you and yours. We look forward to seeing you.

Michael Gill
Editor / Publisher

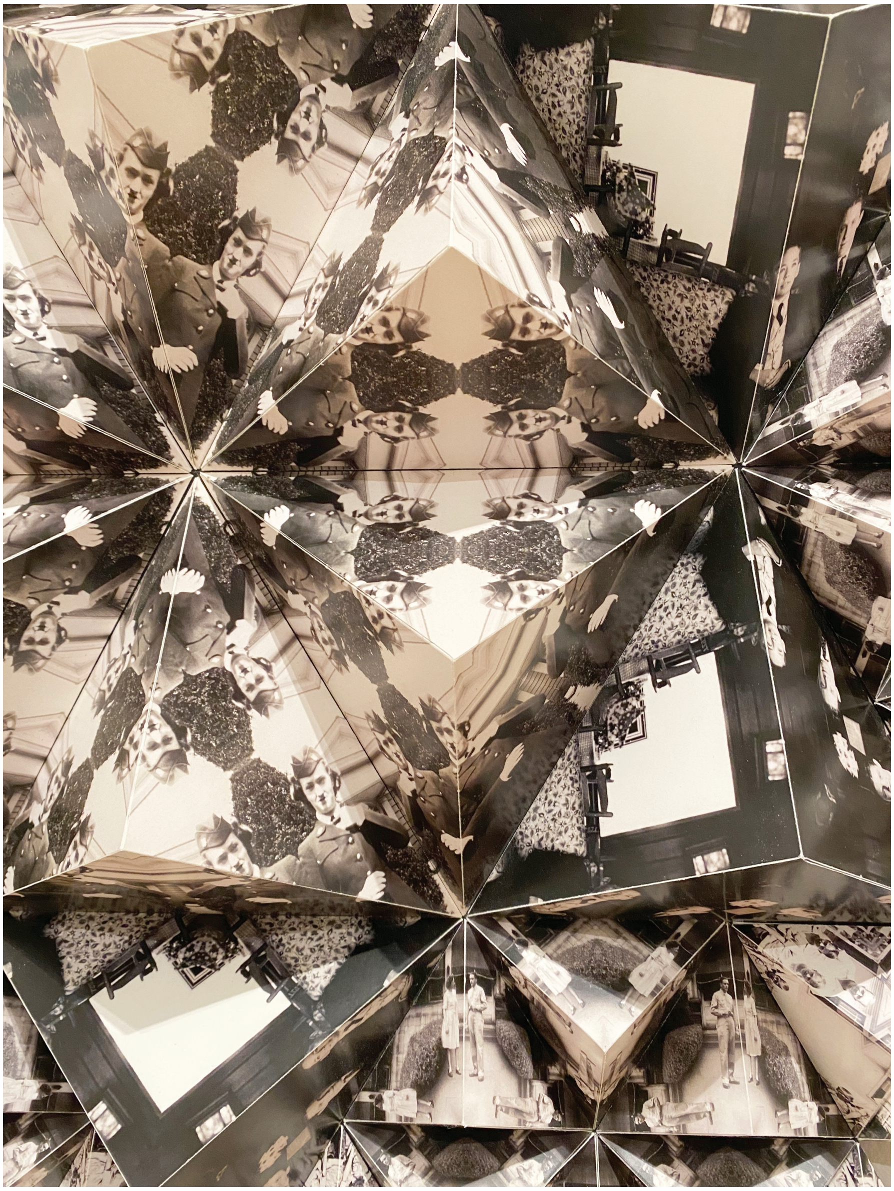
Afterimages and *More is More*: Akron Art Museum

by Akron Art Museum Staff



AFTERIMAGES: Geometric Abstraction and Perception features large-scale abstract paintings, sculptures, prints, and interactive artwork from the 1960s and '70s. Through glittering patterns and radiant colors, these works create experiences that are both visual and mental. The works in the show do not illustrate complicated ideas or messages because the art is all about visual sensation. Several artists in the show are connected to Northeast Ohio, such as Richard Anuszkiewicz, Julian Stanczak, Ed Mieczkowski, and John Pearson. The remaining artists come from across the world—from Western art centers like New York, Los Angeles, and Paris, but also Eastern Europe, South America, and Japan. The majority of the works in the exhibition are on loan from the Carl & Marilynn Thoma Foundation in Chicago.

More is More: Visual Richness in Contemporary Art features artwork by 37 contemporary artists. The show contains 79 artworks that portray a wide variety of subject matter. Many of the artists evoke historical imagery such as nineteenth-century silhouettes and old photographs. The artworks are composed from several mediums, such as yarn, newspapers, feathers, paillettes, fish scales, and more. Together they provide a lush and dense presentation of texture, pattern, and color. The works are meant to delight and surprise viewers as they examine the details throughout the exhibition. In addition, *More is More* is hung salon style. With this historical method, objects are hung above one another, allowing viewers to see more art at once.



FACING PAGE: Jason Revok, Oil, enamel and synthetic polymer on wood, mounted on a steel frame. Private collection, courtesy of Jon D. Croel Revok. ABOVE: Nicki Crock, Sphaera (detail), digitally altered, found photographs, 2018. Courtesy of the artist.

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

AFTERIMAGES: GEOMETRIC ABSTRACTION AND PERCEPTION | THROUGH JANUARY 9
Karl and Bertl Arnstein Galleries

MORE IS MORE: VISUAL RICHNESS IN CONTEMPORARY ART | THROUGH MARCH 27
Judith Bear Isroff Gallery and The Fred and Laura Ruth Bidwell Gallery

Summit Artspace Sets Quarterly Cycle

by Grace Carter

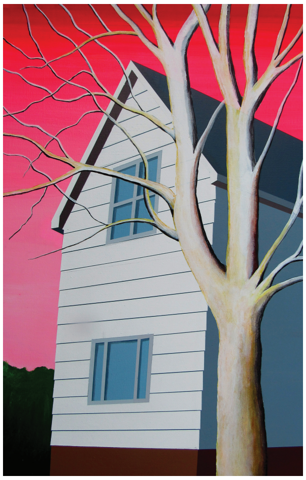
LOCATED in the Historic Arts District of downtown Akron, Summit Artspace empowers local artists by connecting them with the resources they need to thrive. Home to over thirty resident artists and artist-supporting organizations, it functions as a hub to create, appreciate, and purchase local art. The nonprofit arts organization recently made the shift to a quarterly exhibition cycle in its five galleries, with new shows four times each year. The galleries and resident artist studios are open to the public on Fridays from noon to 7:00pm and Saturdays from 11:00am to 5:00pm.

FALL EXHIBITIONS

Fall exhibitions are on view at Summit Artspace through December 18. *Kaleidoscope*, the long-standing annual juried exhibition organized by the Alliance for the Visual Arts (AVA), serves as a vibrant metaphor for the fall season's exhibition lineup. "Each exhibition shines light to illuminate a unique angle, facet, or reflection from more than ninety local artists' perspectives," remarks Natalie Grieshammer Patrick, director of artist resources. "The exhibition gains its namesake from the handcrafted kaleidoscope offered to the People's Choice honoree each year and is open to members of four vital Summit County artist organizations—the Akron Society of Artists, the Artists of Rubber City, the Women's Art League, and the Cuyahoga Valley Art Center." The 19th Annual *Kaleidoscope Juried Exhibition* is on view in the Betty and Howard Taylor Main Gallery. This year's juror is Alexandra N. Coon, executive director at the Massillon Museum.

TinkeRings by Kristina Malcolm is on view in the 3G Gallery. Malcolm elevates kinetic jewelry to fine art through exquisite craftsmanship and creates a healing experience for the wearer. These jewelry pieces are not unlike the kaleidoscopes that inspired the AVA's annual exhibition.

In addition to being featured in *Kaleidoscope*, The Women's Art League leaves its mark in the Transition Gallery with *The Women's Art League Fall Member Exhibition*. The Women's Art League unites women artists of Akron who are interested in the advancement of the arts in the community. In the Second Floor Gallery, *A Tradition: Kent State Print Media* exhibits a selection of artwork from alumni, students, staff, and faculty of the Print Media and Photography Department at Kent State University, co-curated by graduate students Alex Anthes, Amirah Cunningham, and Brittany Gorelick, and Professor J. Leigh Garcia.



House with Elm Tree, by Diane Pribojan, whose solo exhibition at Summit Artspace opens January 14.

The theme of printmaking extends into the woodcuts of artist Meryl Engler, whose solo exhibition *Babe…I Thought* explores the devolution of a relationship through the symbol of the chain link fence. *Babe…I Thought* is on view in Summit Artspace's Welcome Gallery.

WINTER EXHIBITIONS

Winter exhibitions open on January 14 and continue through March 26. Group exhibitions include the *FRESH* juried exhibition and *In Kind: Art Alive*. Solo exhibitions feature artists Kenn Hetzel, Diane Pribojan, and Jacob Mollohan. Community Postcards from the Akron Art Library will also be displayed.

SUMMIT ARTSPACE

140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

KALEIDOSCOPE JURIED EXHIBITION | THROUGH SATURDAY, DECEMBER 18
Betty and Howard Taylor Main Gallery

KRISTINE MALCOLM: TINKERINGS | THROUGH SATURDAY, DECEMBER 18
3G Gallery

THE WOMEN'S ART LEAGUE FALL MEMBER EXHIBITION | THROUGH SATURDAY, DECEMBER 18
Transition Gallery

A TRADITION: KENT STATE PRINT MEDIA | THROUGH SATURDAY, DECEMBER 18
Second Floor Gallery

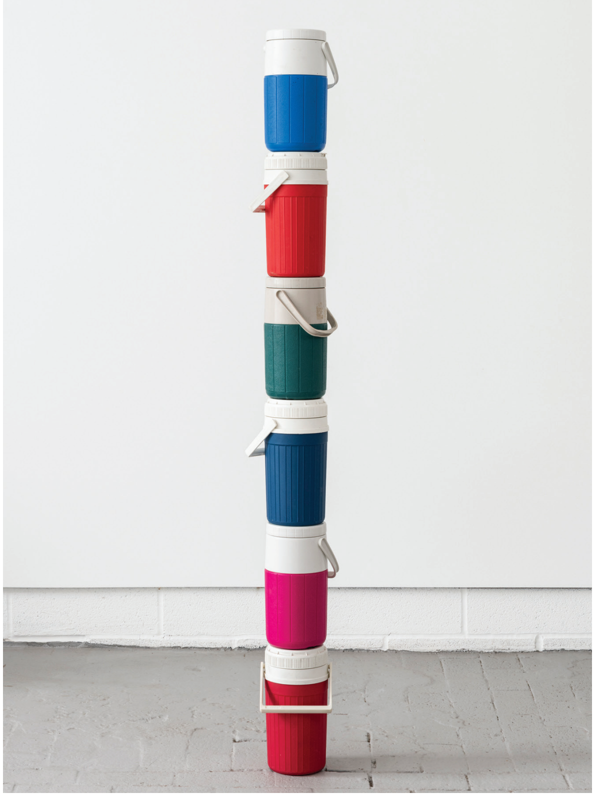
MERYL ENGLER: BABE...I THOUGHT | THROUGH SATURDAY, DECEMBER 18
Welcome Gallery

ARTISTS SUNDAY | 12-5PM SUNDAY, NOVEMBER 28

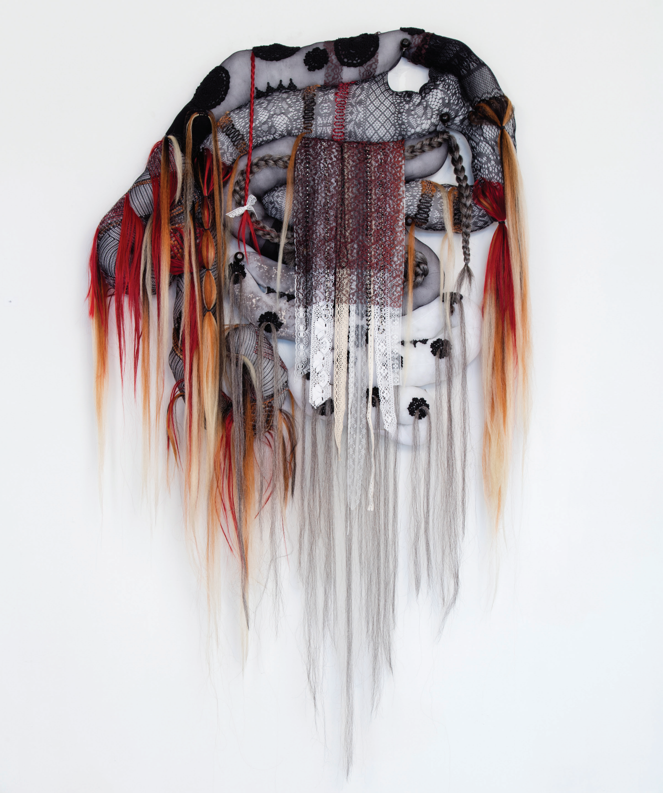
ARTWALKS | 4-8PM FRIDAY, DECEMBER 10 & MARCH 11

Emily Davis Gallery Presents *Material Reckoning*

by Myers School of Art Staff



Lauren Yeager, Thermos Column, found objects, 2020. Collection of Fred and Laura Ruth Bidwell.



Rina Dweck, Sinner II, assorted hosiery, synthetic hair, poly-fil, soil, lace, lace ribbon, macramé, decals, thread, rubber bands, beading, 40 X 34 X 4 inches, 2019. Courtesy of the artist.

MATERIAL RECKONING is on display at Emily Davis Gallery, featuring the work of Sheila Pepe (Brooklyn NY), Rina Dweck (Brooklyn NY), Jamele Wright Sr. (Ohio born; Atlanta GA), and Cleveland Arts Prize Emerging Artist Lauren Yeager (Cleveland OH). These artists work with found objects and materials to explore how what we make and leave behind defines us. Celebrating cultural identity while addressing the impact of trauma and stereotypes, the exhibition reflects on and reconsiders collective rituals and exchanges. Drawing on the use and meaning of everyday objects, the assemblages and sculptures on view offer clues and evidence of who we are in this moment.

Coming this spring to Emily Davis Gallery, *Passion and Joy* features the artwork made by practicing professional artists with developmental differences from Passion Works Studio (Athens OH) and Planet Joy Studio (Medina OH). As people who are historically perceived as unemployable, non-viable citizens, these artists can create visual evidence of the depth and wealth of the creative human spirit.

MYERS SCHOOL OF ART

University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

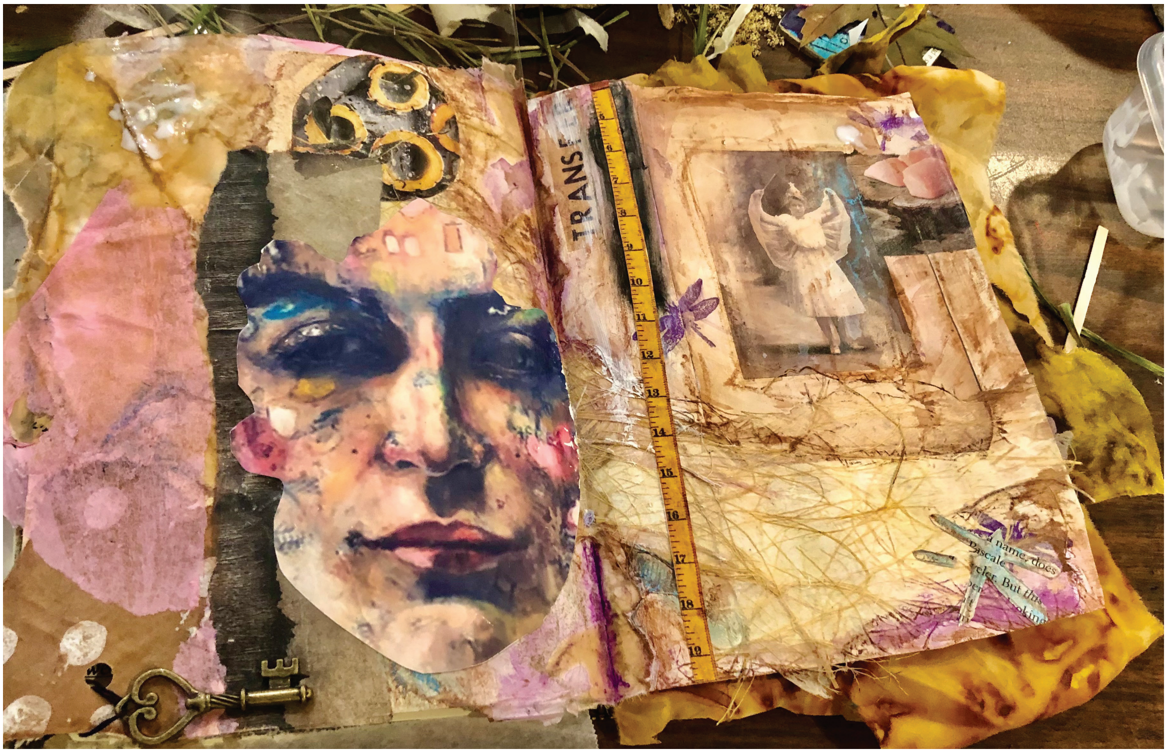
MATERIAL RECKONING | THROUGH DECEMBER 15

86TH ANNUAL JURIED STUDENT EXHIBITION | FEBRUARY 7–26

PASSION AND JOY | MARCH 7–APRIL 15

BAYarts Adult Classes Resume

by BAYarts Staff



Work created in an Altered Books workshop facilitated by BAYarts' Artists in Residence Gail Crum, Jill Milenski and Gayle Pritchard.

BAYARTS adult programming may have been sidelined for a minute (or year), but it's back to capacity with the same quality programming and great faculty BAYarts has been known for over generations. Frankly, the virtual option during the pandemic year was not a big hit with BAYarts' adult students, who prefer the experience of a classroom community and the inspiration of the beautiful Cleveland Metroparks campus, no matter what the season. With a focus on welcoming back adult students, BAYarts Education Director Linda Goik has enlisted returning faculty and added many new faces to the roster. And with the expansion of a new building and classrooms in 2022, the possibilities will be limitless. Ongoing classes in painting, drawing, pastels, and ceramics mix with offerings in fabric art, print making, jewelry, calligraphy, and writing. Create Nights are an option for small groups who would like to make a project from start to finish in a relaxed social setting. For information and to register, please visit bayarts.net.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

BAYARTS ANNUAL HOLIDAY SHOP | NOVEMBER 20–DECEMBER 24
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RECEPTION 5-8PM FRIDAY, JANUARY 14

THE MEMOIR PROJECT | JANUARY 14–FEBRUARY 5
RECEPTION 5-8PM FRIDAY, JANUARY 14
BAYarts artists partner with our Writer's Salon to create work based on memoirs they created in class.

MEMOIRS: A COLLABORATION OF BAYARTS WRITERS AND ARTISTS | JANUARY 21

DEREK BRENNAN (CURRENTLY UNTITLED) SHOW | FEBRUARY 11–MARCH 4
OPENING 5-8PM FRIDAY, FEBRUARY 11

BAYARTS ANNUAL JURIED EXHIBITION | MARCH 11

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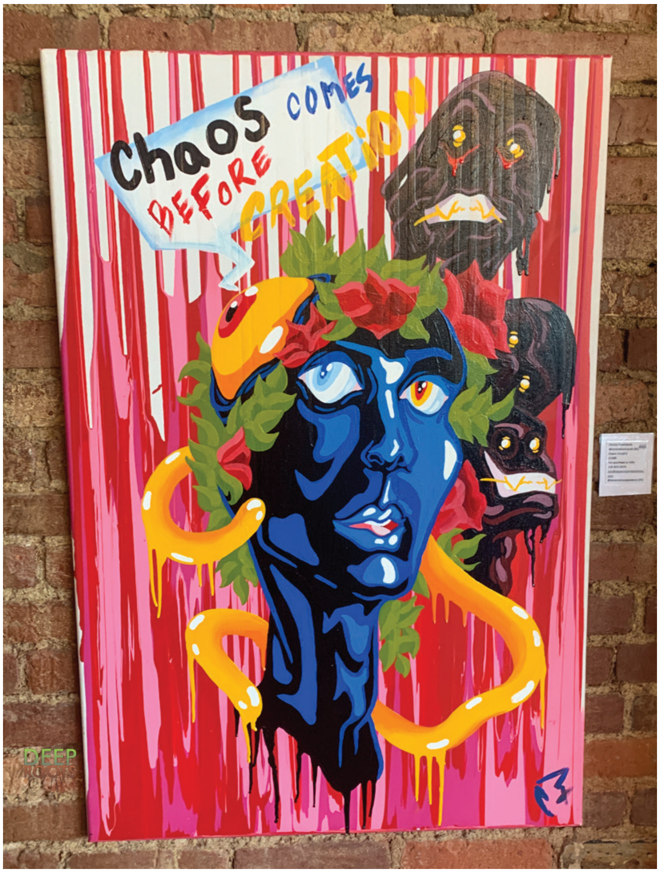
Deep Roots Experience Presents Christa Freehands, and More



Christa Freehands, Chaos. Image courtesy of the artist and Deep Roots Experience.

REGULAR READERS of CAN's blog—or regular visitors to Deep Roots Experience Gallery at East 79th and Central Avenue—will recognize the bright palate of Christa Freehands.

Her work has stood out for its vivid color and sometimes for its sharp social and cultural commentary, consistently in the last several years. Recently the artist collaborated with DayzWhun on a mural as part of last summer's Cleveland Walls festival. She has installed work at Sauce the City. We've seen her painting in the exhibit, *Who Are Your Heroes* at Deep Roots: a portrait of Nat King Cole at the piano, his pin striped suit vibrant against the yellow background, splattered and dripping with color and surreal details. And another painting, in the Deep Roots exhibit *SheArt Vol. II* was "a righteously vicious attack on the fact that a whole industry has grown up around the idea that women should modify their bodies to please men, or themselves, or anyone at all," as CAN Blog said.

In Winter 2021, Deep Roots presents *Freehand's Season*, the artist's first solo exhibition. You will want to see what is on the mind of this rising talent.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

***FREEHAND'S SEASON*: SOLO EXHIBITION FROM CHRISTA FREEHANDS**
MEDIA NIGHT 5-9PM FRIDAY, NOVEMBER 26
PUBLIC OPENING 5-9PM SATURDAY, NOVEMBER 27

BLACKASS GAME NIGHT | 7-10PM SATURDAY, DECEMBER 4

GENERATIONS: PARENT AND CHILD ARTIST EXHIBITION |
OPENING 5-9PM FRIDAY, JANUARY 7

If you have any questions, contact David Ramsey, owner of Deep Roots Experience: Curating the Culture.

Ohio Arts COUNCIL

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For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

Art by the Falls Call to Entry, and Juried Exhibition on View Now at Valley Art Center

by Valley Art Center Staff

Valley Art Center's beloved festival Art by the Falls returns to the park in Summer 2022. Deadline for artist/vendors to apply is February 15, 2022.

ON DISPLAY: *50TH ANNUAL JURIED ART EXHIBIT*

Valley Art Center is proud to present the *50th Annual Juried Art Exhibit*. For fifty years, this increasingly prestigious exhibit has spotlighted Ohio and regional artists. Historically, we receive approximately 300-400 submitted pieces of artwork. The art is juried to approximately sixty works in a wide array of media. Over $2,000 in cash is awarded for Best of Show; First, Second, and Third Place; and several community-sponsored awards including the Victoria Welling Award, the Paula Marianek Award, the Yolita and Frank Rausche People's Choice Award, and the Phyllis Lloyd Memorial Award. This year's jurors were Kendall Christian, Antwoine Washington, and Zack Hoon. The show remains on display through December 15.

38TH ANNUAL ART BY THE FALLS CALL TO ENTRY OPEN

Valley Art Center is proud to present the 38th Annual Art by the Falls outdoor fine arts and contemporary crafts festival. Each year the event draws more than 10,000 patrons to Riverside Park and the banks of the Chagrin River, located in the middle of historic Chagrin Falls, Ohio. An idyllic setting for an outdoor festival, the quaint village's Main Street overlooks two waterfalls and hosts a wealth of boutiques, galleries and restaurants. Art by the Falls features approximately 110 fine artists and artisans drawn from across the country.

Artists will enjoy special hotel rates, shuttle service, dedicated booth zone for artists with physical challenges, booth sitters, dedicated zone leaders, continental breakfast on show days, and Saturday Artist's Party. Cash awards include Best of Show and First, Second, and Third Place in 2-D and 3-D art. The show features approximately 100 painters, potters, jewelers, wood workers, fiber artists, and other fine craftspeople.

The call to entry is open until February 15; for more information and to enter, visit valleyartcenter.org/abf-cte.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

50TH ANNUAL JURIED ART EXHIBIT | THROUGH SATURDAY, DECEMBER 15

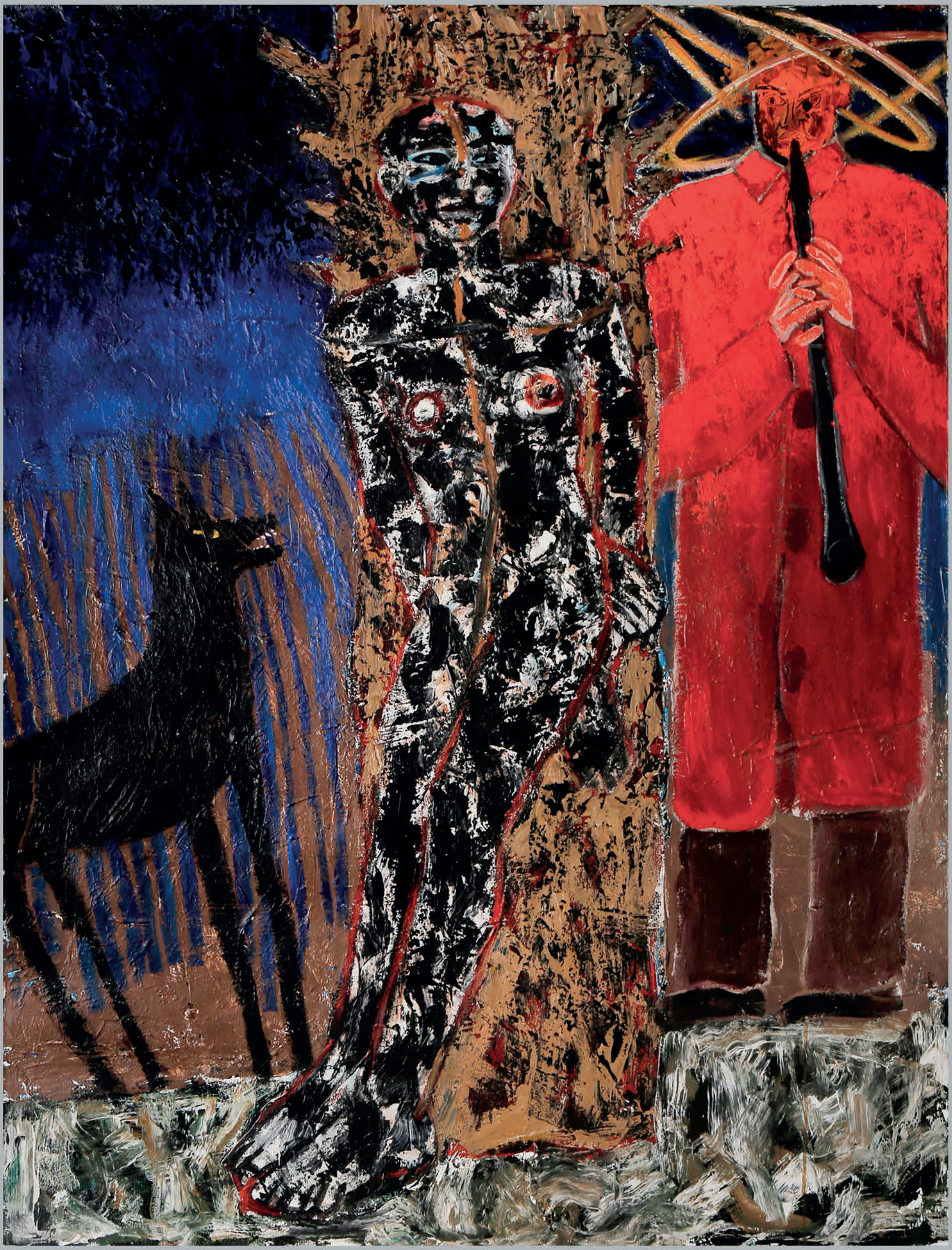
WINTER I CLASSES START | JANUARY 10

ANNUAL STUDENT FACULTY EXHIBIT | JANUARY 28-MARCH 9
OPENING RECEPTION 6-8PM FRIDAY, JANUARY 28

ART BY THE FALLS ENTRY DEADLINE | FEBRUARY 15

NEVADOMI

Dancing on the Moon
On view through December 23rd



Ken Nevadomi (b. 1939), *Woman Visted by God*, 1989, acrylic on canvas, 61 x 47 inches

WOLFS

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Deck the Holidays & More at Heights Arts

by Sharon Grossman and Helen Liggett

WITH SO MUCH FOCUS being centered around the home these days, we've become increasingly aware of what we surround ourselves with. The right piece of art has the potential to transform imposing walls into open windows that expand your space and light up every room.

Awareness and appreciation of others seem to be shifting globally too, in ways that can be difficult to express. For those of us who create for others, expression is the greatest gift we have to offer. Heights Arts is devoted to connecting local creators with their neighbors who seek inspiration, imagination, and fresh perspectives for themselves, their homes, and their loved ones. Heights Arts is where perfect gifts and local artists are discovered.

Each holiday season, our year-round store expands to fill our entire space and features over 100 local artists in multiple disciplines. The 2021 Holiday Store runs from November 5 to December 31 and will be open seven days a week for extended shopping hours starting December 1.

If you're wondering whose work to watch for, check out wall prints by Katie Ford, jewelry by Catherine Davies Paetz, and woodwork by Tom Ream, to name just a few. You can visit us at heightsarts.org for a closer look at our artists and inventory.

GIVE AND GIVE BACK

By shopping with us for a unique gift, you are supporting both Heights Arts and the artists we support. In this, our twentieth year of connecting artists and the community, your purchase will add to the more than $1.3 million in commissions and music performance fees Heights Arts has given to artists, musicians and poets in the Cleveland area since 2000.

NEW EXHIBITIONS – *RUST*

The Rust Belt refers to a group of states near the Great Lakes that grew to prominence in the late 1800s. Once the country's industrial heartland, these states experienced a decrease of manufacturing and heavy industry dating to the middle of the 1950s, as the original infrastructure aged and corporations moved their production first to southern states, then to other countries, following cheap land and cheap labor. In cities like Cleveland, Detroit, Youngstown, and Pittsburgh, abandoned factories and machinery were left to rust, and many jobs were lost. Because we had the lakes, canals, rivers, and railroads for shipping, this region had been perfectly located for success. But things changed. Yet, as we all know here, Cleveland is tough. Our artists, a resourceful lot, have embraced the situation.

Many artists use metal refuse and scrap, resourced wood, found objects, and used clothing as the material for their work, because it is both ecological and often cheaper than new materials. It also has a certain patina and personality. Some artists use the history and social context of the Rust Belt as inspiration for their work. Many photographers see beauty in the rust and years of built-up grime that coats the old bridges and stonework, and painters and printmakers mine the same resource for their own production. Ceramicists and glassmakers carry on the region's long traditions in these media to create work that continues to inspire.

This exhibition embodies an esthetic of reuse and reclamation that celebrates the Rust Belt's layers of character—the muscularity, the refinement, the resilience, the patina of age, and the energy of reinvention.

Participating artists for Rust in alphabetical order are Adrian DesJardins, William Brouillard, Doug Meyer, Linda Mayer, Matthew Albright, Micheal Costello, Pamela Pastoric, and Stephen Yusko. We're also pleased to present Jesse Rhinehart, known by many for his mural Heights Center Building Mural East, located at the intersection of Cedar and Fairmount, in our Spotlight gallery alongside *Rust*.

FIGURATIVE/ABSTRACT

We begin with the Figure. Then the artists take liberties. And aren't artists always taking liberties?

What if the ability to abstract from a subject enabled classical figurative art? What if the desire to express (something), and make connections (to ideas, materials, the mind) is foundational in abstract work? Leonardo said in reference to his drawings: "Observation and imagination". He didn't specify how much of each.

In this exhibition, we assume figurative and abstract art are porous categories and ask how contemporary artists navigate the territory.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

HOLIDAY STORE | NOVEMBER 5–DECEMBER 31 | OPEN 7 DAYS A WEEK STARTING DECEMBER 1

RUST | JANUARY 14–MARCH 13

SPOTLIGHT: JESSE RHINEHART | JANUARY 14–MARCH 13

EKPHRASTACY: ARTISTS TALK, POETS RESPOND TO RUST | FEBRUARY 17

FIGURATIVE/ABSTRACT | MARCH 18–MAY 15

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THANK YOU!

Waterloo Arts Celebrates the Art of the Ornament

by Amy Callahan

Gordon Van Metre's Sugar House, which garnered the highest bid in 2020 at Art of the Ornament.

ONCE AGAIN, generous artists from Cleveland and beyond have strung up their tiny creations and donated them to Waterloo Arts in preparation for the annual Art of the Ornament event on Friday, December 3. This swinging (haha) party and ornament auction is a chance to win a great little masterpiece while supporting the programs of Waterloo Arts and enjoying the festive atmosphere of December's Walk All Over Waterloo. Collecting the unique ornaments is a delightful way to mark the years, but bidders beware: the competition is fierce! Art of the Ornament will be held as an in-person event from 6:00pm to 9:00pm on Friday, December 3, at Waterloo Arts, but bidding is online and open to everyone.

During Art of the Ornament, visitors can also check out the Holiday Co-op at Waterloo Arts, which will kick off on November 27 for Small Business Saturday and run through Sunday, December 19. Artists will be selling original handmade giftable wares in the co-op on Tuesdays, Saturdays, and Sundays from 11:00am to 4:00pm, with extended hours on Fridays from 11:00am to 8:00pm. Whether treating yourself or someone else, investing in local artists by shopping local this holiday season is a good way to support your community.

When the warmth of the holiday season passes and the dark days of winter are upon us, the gallery at Waterloo Arts will be aglow with artwork from the *Ninth Annual DayGlo Exhibit.* Visitors from across the region don their most colorful dynamite duds each year for this notorious opening under black lights, featuring over thirty new works created using the fluorescent pigments of Cleveland's DayGlo Color Corp. This exhibit will enchant the youngest curators and send the oldest down memory lane. The exhibit is free and all ages are welcome. The opening event for the *Ninth Annual DayGlo Exhibit* is Friday, January 7, from 6:00pm to 9:00pm, and the show will be on view through February 19.

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

HOLIDAY CO-OP | NOVEMBER 27–DECEMBER 19
11AM-4PM TUESDAYS, SATURDAYS & SUNDAYS; 11AM-8PM FRIDAYS

ART OF THE ORNAMENT | 6-9PM FRIDAY, DECEMBER 3
This is an in-person event, but bidding is available online.

NINTH ANNUAL DAYGLO EXHIBIT | JANUARY 7–FEBRUARY 19
OPENING 6-9PM FRIDAY, JANUARY 7

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shop art
November 28, 2021

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David King Is Transforming the Past

by Hilary D. Gent

HEDGE Gallery is elated to present David King's new paintings, titled *Transience and the Gift of Curiosity*, this November!

Artist David King found a treasure trove of family movie reels and had them transferred to DVD. Watching the videos of lives past, he felt the sting of grief over the relentless march of time. As a figurative artist, King's recent work transforms the nostalgia of old memories into a preservation of colorful, contemporary paintings. He rearranges the subject matter and subtracts from compositions to suggest the fleeting moments of life.

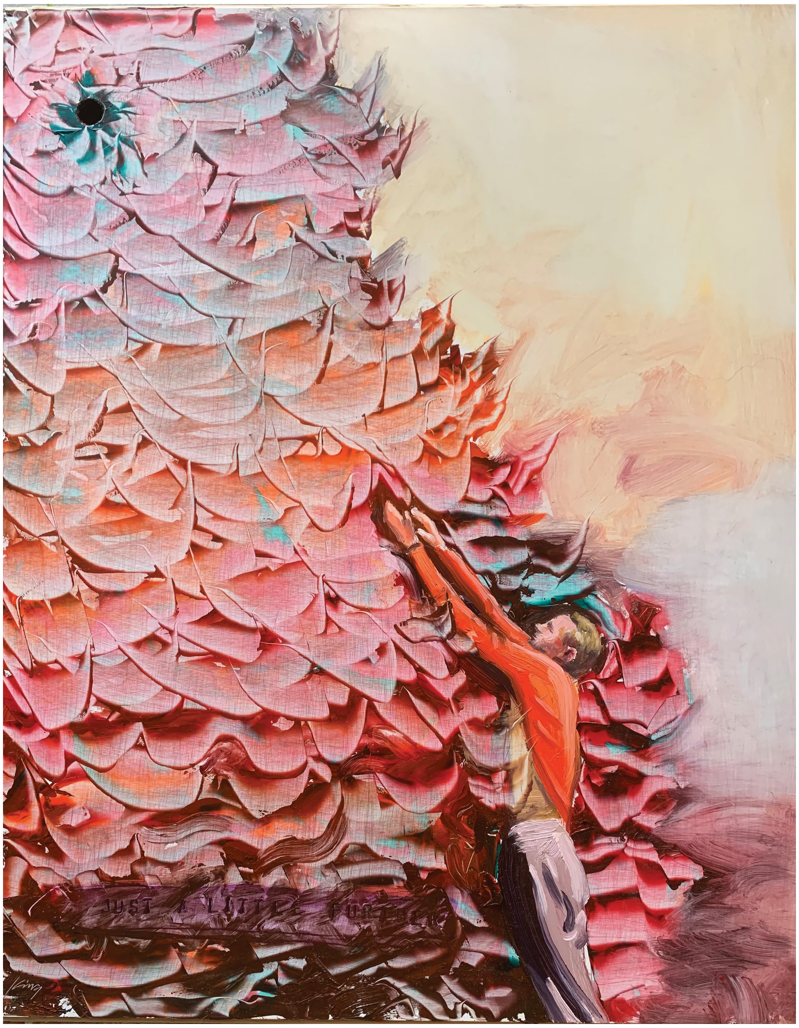
King's bold color palettes represent the modern mind breathing life back into images obscured by time's patination.

He states, "Working oil paint onto aluminum panels allows me to stamp words, cut and etch into the surface. Some figures have literally been cut out and left as a void, exploring the fact that we are only here for a short time. Often the literal messages on the panels seem to be whispered from a time past."

As a new mother myself, I can appreciate David's invitation to consider a fresh interpretation on family memories. I look at my baby and wonder, "When will he begin to recollect, and is that knowledge of what happens in our past a blessing or a curse? Would it be better to live each day as presently as possible, never wondering why yesterday happened?"

Perhaps in these at times unsettling days, paintings like David King's can help us process our past—cutting out what doesn't belong in our present day and allowing room for new hope to heal areas caused by painful memories.

David King's solo exhibition opens on November 19 at HEDGE Gallery and is on view until December 31.



David King, Just a Little Further, 2021. Image courtesy of the artist and HEDGE Gallery.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

DAVID KING: TRANSIENCE AND THE GIFT OF CURIOSITY | NOVEMBER 19–DECEMBER 31

PHYLLIS FANNIN & LISA SCHONBERG: PRINTMAKING SPOTLIGHT
JANUARY 21–MARCH 4

2022 Student Independent Exhibition

Feb 11-Mar 11, 2022
Now in its 76th year, the Cleveland Institute of Art's Student Independent Exhibition (SIE) is an honored tradition that's never conventional. Organized entirely by students, who choose the jurors and mount the exhibition, SIE offers fresh—and sometimes surprising—approaches to contemporary art. Learn more about this year's exhibition at **cia.edu/sie76**.

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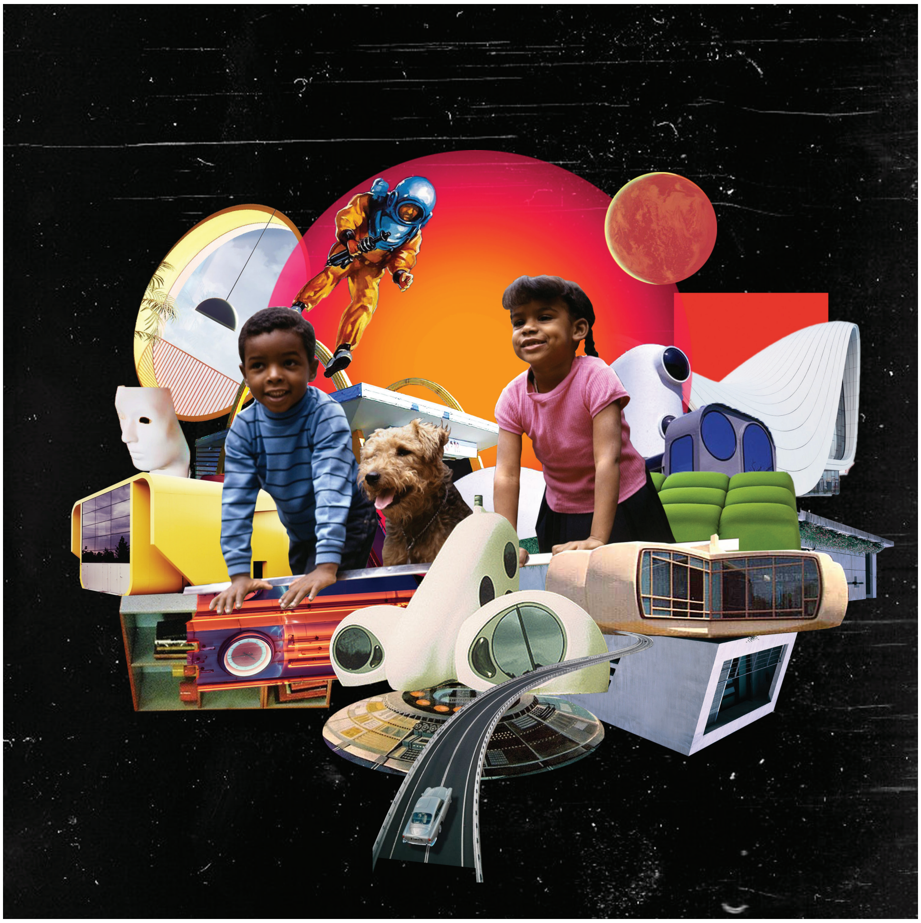
Galleries at Cleveland State University Present *Blaque Cleveland*

by Shelley Brenner Baird



Dakarai Akil, Futurism, 2021. Image courtesy of the Galleries at CSU.

THE GALLERIES at Cleveland State University are pleased to present the exhibition *Blaque Cleveland*, which showcases four Black artists who have lived in Cleveland and had their art influenced by the city and region. Each artist explores their own idea of "Blackness" in their given medium. The exhibition opens Tuesday, January 18, and closes Saturday, March 19. It has been scheduled to celebrate Martin Luther King Jr. Day, Black History Month, and Women's History Month. This timely exhibition reaffirms CSU's commitment to community and diversity.

Guest Curator Brendan Whitt has assembled these artists through personal friendship, admiration, and recognition of talent. Whitt is a CSU alumnus ('14 BA in Journalism and Promotional Communications and '19 MA in English) and former CSU Art Gallery student employee. Brendan works as an independent author, publisher, screenwriter, and educator in Santa Monica, CA. This exhibition is a long-anticipated homecoming for him as he introduces these talented artists to a larger academic audience. It is also Whitt's first exhibition under his OPAL Beatrice branding.

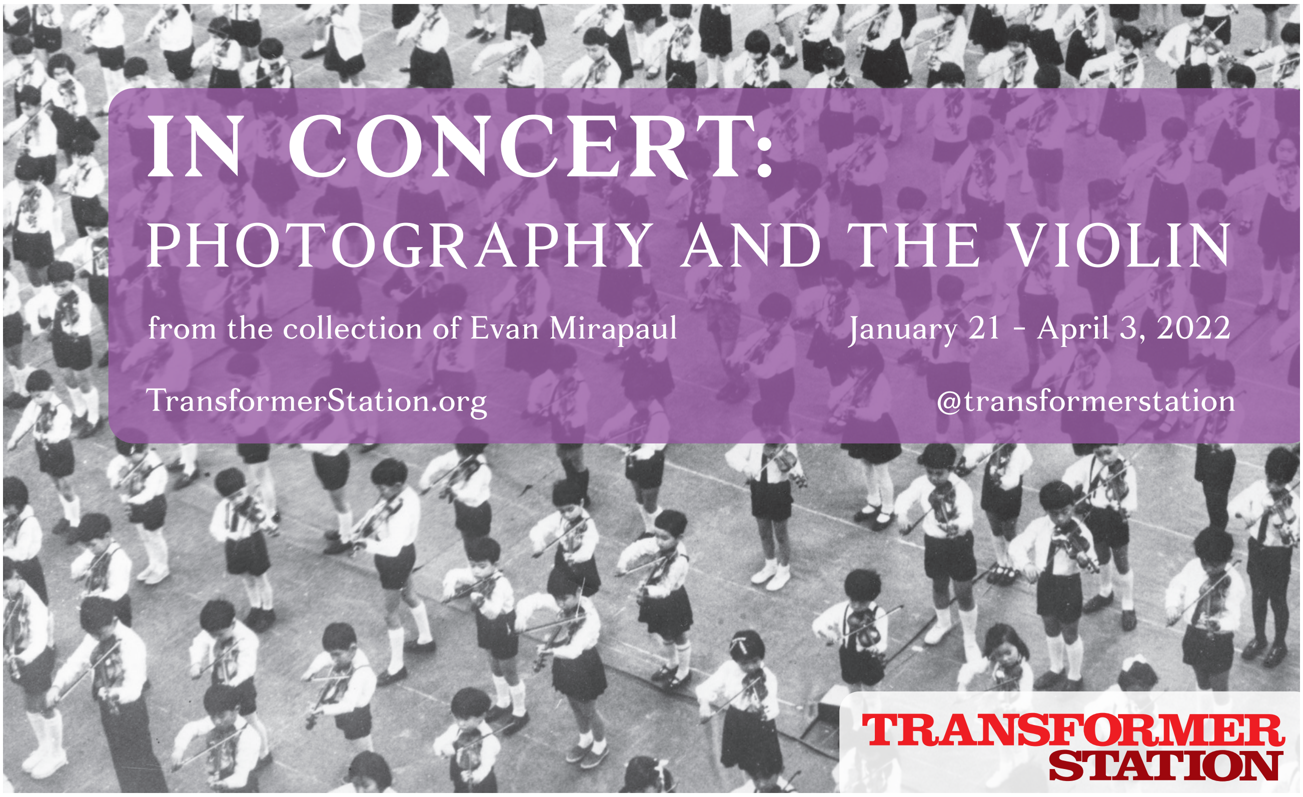
Participating artists include the following: Isaiah Williams with his studies of landscapes and the human form, Kiara Booker with her exploration of Black women in acrylics, Dakarai Akil and his collages examining society and purgatory, and Daivon Shepherd's visions of young Black lives through his camera lens. This show will highlight some of Cleveland's strongest voices in the Black visual arts community. Commentary on police brutality, inner-city life, and the metaphysical will be on display ■

Thursday Night Art Talks at the CSU Galleries will be scheduled with curator Brendan Whitt and artists Isaiah Williams, Kiara Booker, and Daivon Shepherd during the run of the show.

THE CLEVELAND STATE UNIVERSITY ART GALLERIES

1307 Euclid Avenue
Cleveland, Ohio 44115
class.csuohio.edu/art-gallery/art-gallery
216.687.2103

BLAQUE CLEVELAND | JANUARY 18–MARCH 19



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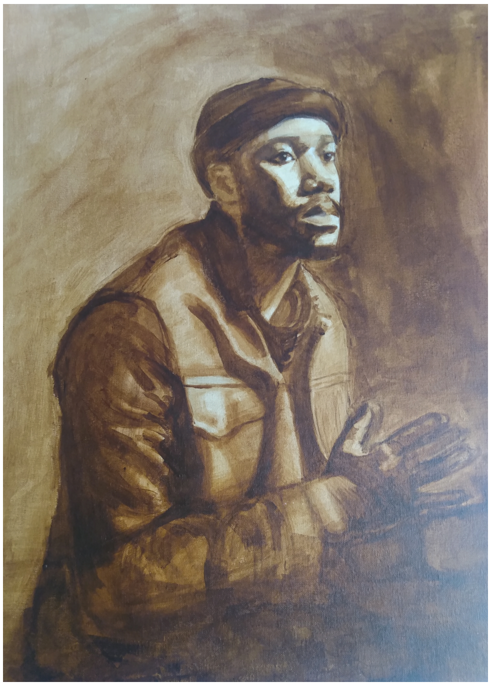
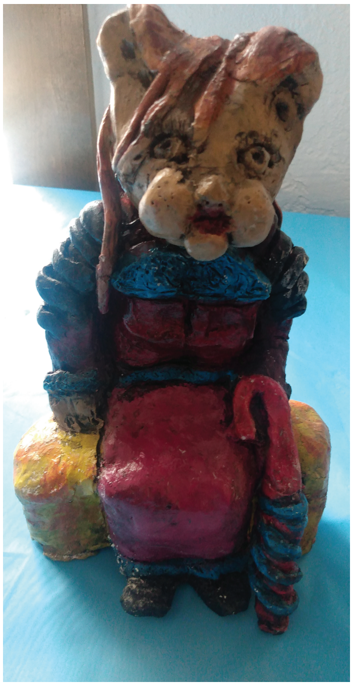
Edward E. Parker Museum of Art: Winter 2021

by Edward E. Parker Museum of Art Staff



Man in Umber by Theadis Reagins.



Sculpture by Vanetta Neal.

Angela and Bobbi Reagins, mother and daughter, attended the EEPMOA student exhibit.

THE PAST TWO YEARS have been challenging. We have been forced to accept, and adapt to the new normal. It hasn't been easy, but we remain optimistic as we prepare to bring this year to a close. We are thankful for the health of our team and pleased to continue providing quality, family-friendly programming for our students and patrons.

We're happy to announce that the EEPMOA holiday gift giveaway for children is returning this year. Gifts will be distributed at a Christmas party on December 18. Along with the gifts, the event will feature holiday music and decorations, finger food, treats and refreshments. It's rumored that Santa might make an appearance.

Come and bring the New Year in with us! On New Year's Eve, the EEPMOA Board of Directors will be hosting a festive party to bring in the new year. The price of admission will include food, drinks, party favors, and entertainment. Space will be limited, so call for pricing information, and to reserve seats in advance. Hope to see you there.

Ed Parker has a number of artists lined up to show their work when the Shinn House/Mount Zion gallery exhibits resume, but he is still accepting portfolios to fill his roster. Interested artists should submit sample work. These shows typically hang for six weeks including the opening and closing receptions.

Whether you know Ed Parker personally or not, you should check out the WVIZ/PBS ideastream public media video and accompanying interview by journalist Dennis Knowles. In the five-minute video, Ed shares how he was introduced to art, details the journey to founding his museum, and asserts his commitment to creating 'til tomorrow's end.

The article and video can be found at ideastream.org.

Article link: https://www.ideastream.org/news/meet-edward-e-parker-painter-and-sculptor-in-east-cleveland

Are you looking to learn a new craft? If so, join us from 6:00pm to 8:00pm on Tuesday and Thursday evenings for art class. As usual, these classes are free for seniors. We work in all varieties of media, but the majority of students are currently sculpting. Beginners are welcome—we would love to have you join us.

The museum is open Monday through Friday, from 10:00am to 3:00pm; however, visits may be scheduled outside of normal business hours by appointment. We welcome all visitors. Remember to "Think Art for social development!"

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

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Kings & Queens of Art Sends Greetings!

by Gwendolyn Garth

GREETINGS!

In 2018, Gwendolyn Garth, founder of Kings & Queens of Art, garnered funding to create and publish a Black Artist Directory—*BLACK | Black Artists of Cleveland Kuumba*. Kuumba, the sixth principle of Kwanzaa, is a Swahili word that means creativity. This principle is about doing as much as we can in order to leave our community more beautiful and beneficial than we inherited it. We are excited to begin developing the second edition of this publication, and to introduce an online/digital version for 2022. This is our invitation to you to participate in this endeavor.

Kings & Queens of Art founder Gwendolyn Garth celebrates with friends at The Art Palace.

The goal of this directory is to bring visibility to the many Black visual and performing artists, as well as creative producers, who call Greater Cleveland home. The directory will be a resource for anyone who wants to hire, collaborate with, or commission artists of Black/African descent. We also want to make it easier for Black artists and creatives to network and share information and opportunities with one another, whether it be jobs, contracts, funding opportunities, and more. We invite you to:

Join the Black Artist Directory Online. It would be an honor to have you included in the 2022 Online Black Artist Directory. If you should choose to be a part of this endeavor, please complete the form and send a follow-up email to **blackartistscle.kuumba@gmail.com,** including a photo of yourself we can use, as well as up to three images of your work as a performer or visual artist or creative producer. All images should be high resolution (minimum 300 dpi, JPG or PNG file). Note: a limited number of submissions will be included in the printed Directory which will be released in early 2022.

Follow us on Instagram. This page will highlight and introduce the profiles of Black artists and creatives and keep followers up-to-date on what's new in Cleveland's Black arts scene. Help us get to our first 100 followers, and invite your friends with this link:

https://instagram.com/blacklocalartistsofclekuumba?utm_medium=copy_link

Join the Facebook Group. This Facebook group will serve as an information-sharing network designed to share opportunities, jobs, events, and more to help advance Black artists and creative producers/arts administrators. We invite all members to share opportunities and promote events that are produced by or feature Black artists and creatives.

Please share widely. Copies of our 2018 BLACK Directory are available! Thank you!

BLACK Organizers: Gwendolyn Garth, Vince Robinson, Deidre McPherson, and Jada Hobson

KINGS & QUEENS OF ART

1383 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

BLACK | BLACK LOCAL ARTISTS OF CLEVELAND KUUMBA

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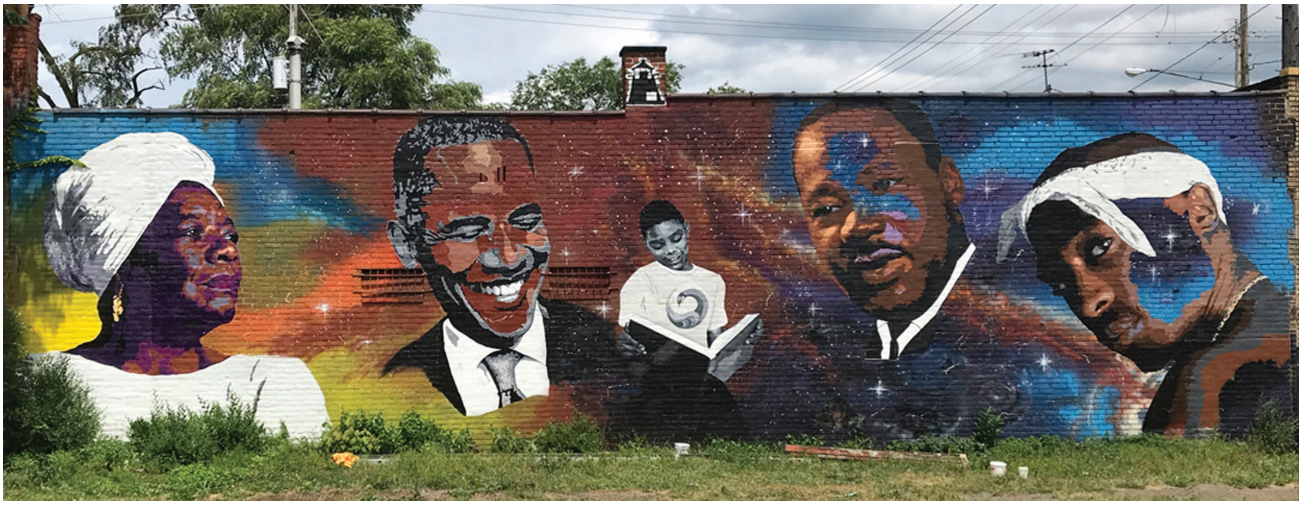
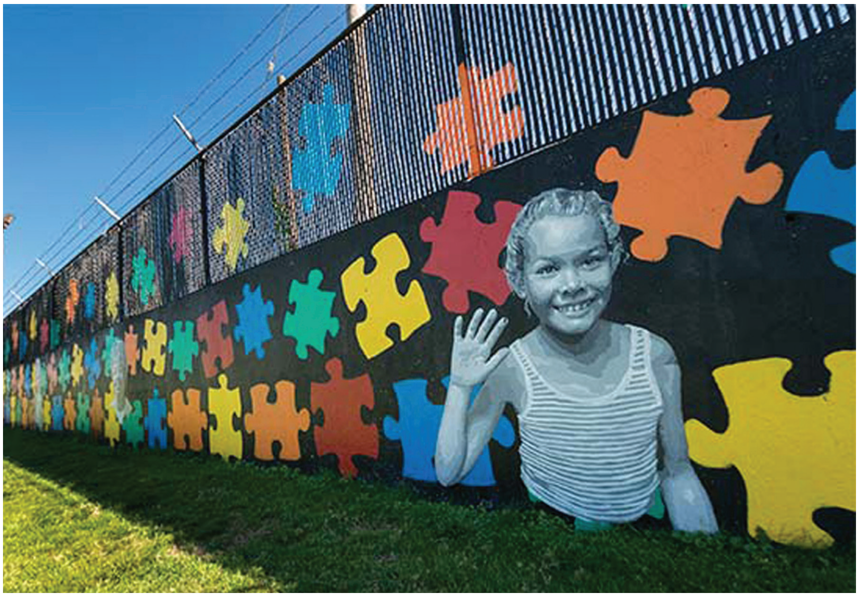
Sankofa Fine Art Plus Hears You

by Executive Director Robin Robinson





TOP: Knowledge is Power mural by Sankofa Fine Art Plus, 2016. ABOVE: Chelton Park Mural by Sankofa Fine Art Plus, 2017.

WHO IS SANKOFA FINE ART PLUS?

Sankofa Fine Art Plus serves and advocates for African American artists, which presents African American art as a credible and meaningful art form for neighborhood revitalization. Through intergenerational community education, and collaboration, via participatory public art, we inspire change in people, place, and practice. In doing this we create opportunity for a more just and equitable Cleveland.

WHAT ARE OUR GUIDING VALUES?

We value the essential humanity, dignity, and potential of all People of Color. We respect the knowledge and experience of Black people and embrace diversity, equity and inclusion. We are committed to inquiry-based learning, respectful communication, and mindful collaboration. We also believe in the transformative power of creativity. Art ignites change in our people, in our neighborhoods, in our cities and beyond.

WHY IS IT IMPORTANT THAT WE HEAR YOU?

In 2015 Sankofa created the **Urban Renaissance** with **heART** community mural program to bring expressive artwork out of the gallery setting, and into the public realm. Since then, we have installed almost ten community-engaged murals in order to self-identify and uplift under-represented neighborhoods in Greater Cleveland.

We believe that the neighbors who live where our murals are installed should be actively involved in the design concept and painting of the mural. Our murals reflect the concerns, dreams and aspirations of those unheard communities.

SANKOFA FINE ART PLUS

11401 Saint Clair Avenue
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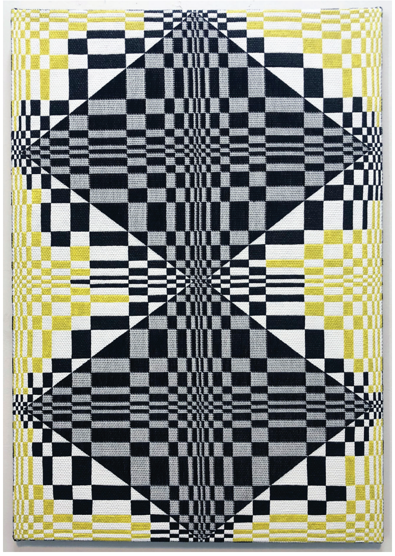
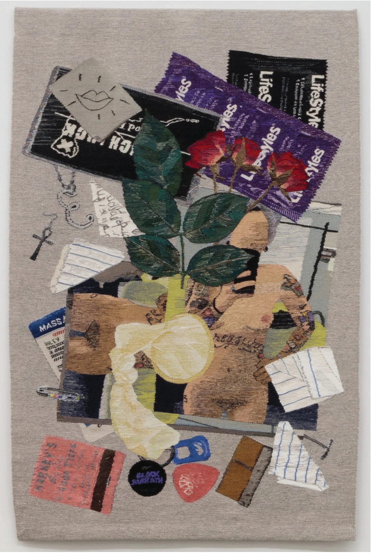
sankofafineartplus@gmail.com

KSU School of Art CVA Gallery Presents *Line by Line*

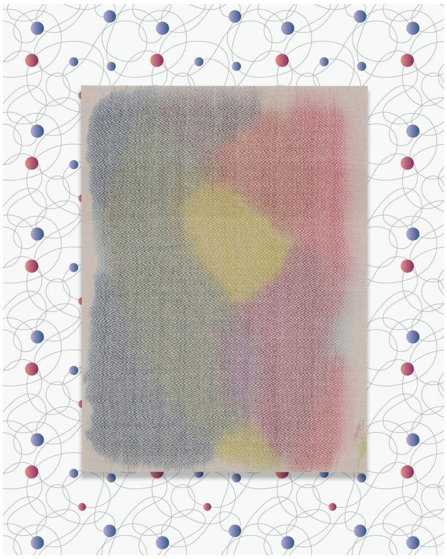
by Anderson Turner



Samantha Bittman, Untitled, acrylic on hand-woven textile, 2020, 30 X 20 inches.



Erin M. Riley, No Such Luck, wool and cotton tapestry, 72 X 48 inches, 2017.



Mark Barrow and Sarah Parke, Reweave 2.2, hand-dyed linen, 46 X 34 inches, 2016.

LINE BY LINE features the work of seven textile artists from around the US: Erin M. Riley, Samantha Bittman, Crystal Gregory, Diedrick Brackens, Kira Dominguez Hultgren, Mark Barrow and Sarah Parke. Curated by Kent State University School of Art's Textiles Professor Janice Lessman-Moss, the exhibition will also feature visiting artist talks by Kira Dominguez Hultgren (January 21) and Crystal Gregory (March 11). There will also be a full-color catalog available with an essay by noted writer and curator Glenn Adamson.

"The works presented in this exhibition are tactile constructions that reveal a range of images and abstractions built on a foundation of method and order. In practice, the compositions unfold line by line revealing cells of color and texture that establish a field of shapes and patterns orchestrated through the unique sensibility and skillful touch of each artist. Although varied in form and content this group of works reflects an exciting range of perspectives manifested through the process of weaving," states Lessman-Moss in the description of the exhibit.

Many of the artists included in the show have recently found themselves featured on the international art scene. Known for her erotic and sex-positive feminist compositions, Erin Riley's solo show at P P O W Gallery in New York City was featured in several publications, including *Juxtapoz*, *ARTnews*, Hyperallergic and the *New York Times*. Diedrick Brackens, known for intricately woven textiles that speak to the complexities of Black and queer identity in the US, had a solo show at the New Museum in 2019 and was featured in *Cultured Magazine's* 30 under 35. Samantha Bittman had a solo exhibition in spring 2021 in Ronchini Gallery in London, UK. Bittman is best known for creating works that feature a "brilliant" amalgamation of weaving and painting.

LINE BY LINE *is organized by the School of Art Collection and Galleries at Kent State University with support from the Ohio Arts Council.*

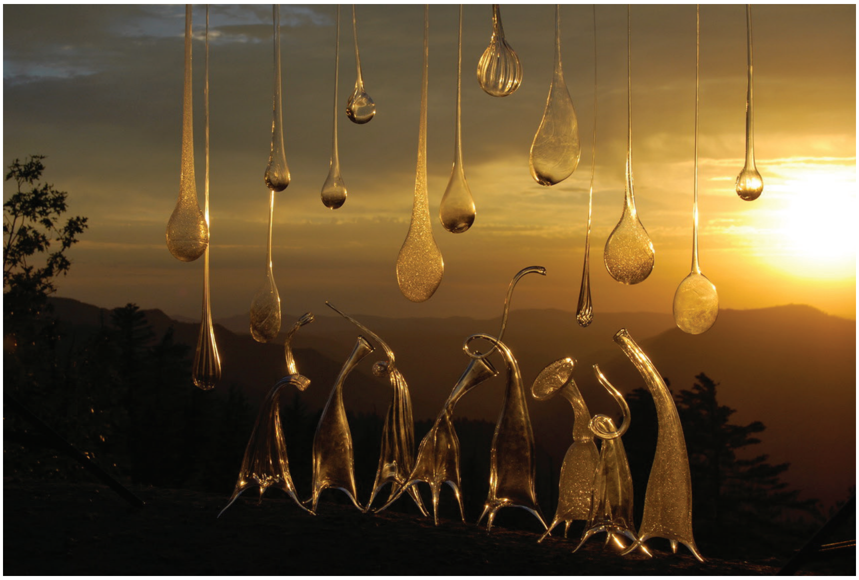
KENT STATE UNIVERSITY SCHOOL OF ART COLLECTIONS AND GALLERIES CENTER FOR THE VISUAL ARTS

325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

LINE BY LINE: FEATURING ERIN M. RILEY, SAMANTHA BITTMAN, CRYSTAL GREGORY, DIEDRICK BRACKENS, KIRA DOMINGUEZ HULTGREN, MARK BARROW AND SARAH PARKE | JANUARY 25–MARCH 10
Center for the Visual Arts (CVA) Gallery

Mansfield Art Center Presents Darren Goodman's *Trail of Tears*

by George Whitten



Works in glass by Darren Goodman. TOP: Cinarary Urns. ABOVE: Fantasia Glass Sculptures. Images courtesy of Mansfield Art Center.

OHIO GLASS BLOWER and installation artist Darren Goodman will bring *Trail of Tears* to the Mansfield Art Center. Leaving behind a trail of tears, his work Tears of Joy will be on display, January 16 through February 27. This will be the center's largest blown-glass installation and exhibition to date.

Since Goodman's Glass Experience performance piece at the Toledo Museum of Art and his first solo show at the Cincinnati Art Museum highlighting his Tears of Joy, Goodman has been leaving behind him a trail of tears—tears of joy that is.

In 2011, Goodman built a mobile furnace that he has used to facilitate creating glass with people outside of the traditional glass studio. Over the past decade, Goodman has traveled around the US and across the seas to volcanoes in Hawaii and the streets of Paris, sharing his art and process.

This exhibition will bring together installations and works from the ten-year journey.

The main installation will be a grand display and a rainbow of colors, referencing the past and present, combining nature with glass, and reflecting on our dependency and connection to nature.

MANSFIELD ART CENTER

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

52ND ANNUAL HOLIDAY FAIR | NOVEMBER 20-DECEMBER 24

DARREN GOODMAN: TRAIL OF TEARS | JANUARY 16-FEBRUARY 27

Learn, Make, Give ... Holidays, a New Year, and a New Start at Flux Metal Arts!

by Kim and Chris Baxter

ABOVE: Earrings by Mathew Tenney. ABOVE RIGHT: Ocean Jasper Pendant by Pamela Foels.

AS WE FINISH 2021 and start a new year, it's that perfect opportunity to start anew. At Flux Metal Arts, our 2022 mantra is Learn, Make, Give! We're winding down a long year; and whether it was a big year of change or a continuation of life's projects, we want to invite you in to learn something new, make something fresh, or give of yourself to those around you. Let's make this a great new year and the beginning of something grand.

Learn . . . at Flux Metal Arts, we are constantly working to put together a diverse program of classes and workshops offering a variety of new skills or techniques for people of all different learning levels. Whether you are a new crafter or an experienced craftsman, there is bound to be a lesson on our schedule that will appeal to you. Why not move into 2022 and learn something you have never learned before, or refresh those skills you may not have used for a while? We would love to invite you on a journey of learning with one of our fantastic classes or workshops taught by one of our artists.

Make . . . at Flux Metal Arts, we work to create a special studio space and workshop to fit your needs. Whether you are a beginner who doesn't have the tools or location to work on your own or an artist who is just getting back into the craft and needs a place to get inspired and grow, Flux Metal Arts has a studio space full of benches, tools and supplies waiting for you. We have open studio, bench rentals, and mentored independent studio times available to fit your schedule. Whether by the hour, day, week, or month, we can work out a studio package that fits your timetable.

Give . . . at Flux Metal Arts, we have a variety of ways to help you give to family, friends, or that someone special. We may be finishing a major holiday period, but there are so many reasons to give. From Christmas to birthdays, from Valentine's Day to anniversaries, you can find one-of-a-kind, locally-made artisan jewelry in our boutique gallery. Looking for gifts for a maker you know? We have tools, supplies and even gift certificates to help you make that special occasion exceptional. We love to give and are here to help you give, too!

It's a new year coming and seasons are changing. Flux Metal Arts is here to help you learn, make, and give. We look forward to everything the new season has to offer, and to seeing you, too. We are thankful for the many new seasons we have been able to share with our community, and we welcome the opportunity to be a part of the creative journey with you. Let's Learn, Make, Give together.

FLUX METAL ARTS

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Join in the Fun This Winter at the Morgan!

by Belle Mercurio

Support local artists by shopping at the Morgan Market this holiday season.

OVER HERE at the Morgan, we are running off the exhilaration of our annual Kozo harvest! This past weekend we had our friends and community members help in one of our most important jobs for our paper production. The art of papermaking has a long and interesting history that can be traced to ancient China and the bark of the Kozo plant over 2,000 years ago. Kozo, also called the paper mulberry plant, is the same type of fiber grown, harvested, and transformed into paper each year at the Morgan. The Morgan's Sam Caraboolad Garden is a green oasis tucked into the industrial brick scenery of the Midtown neighborhood. It is the largest Kozo grove in the United States. In the spring of 2017, we expanded our garden into a second lot, doubling its size in celebration of our tenth anniversary.

Looking toward the winter season here at the Morgan brings loads of exciting events to continue into 2022. Beginning November 27, we will be holding our annual Morgan Market, an exclusive event for our members which allows them to utilize our gallery space to sell their handmade works—just before the holiday rush! The unique, one-of-a-kind works will be for sale, in-person and online, from November 27 through December 23. While the pandemic put a halt on many things, we were able to hold the market last year. We are planning to boost the number of this year's participants and pieces included, as well as resuming in-person shopping to bring this event closer to our normal proceedings, while keeping everyone as safe as possible!

After our annual Kozo harvest, we are looking forward to kicking up our winter workshop season. Throughout the rest of the year, we will be holding the first few workshops of our winter season, continuing into 2022. Introduce yourself to traditional and nontraditional Japanese papermaking and learn to create beautiful sheets of washi from start to finish. Our Japanese Papermaking workshop will be held on November 20 and 21, in person at the Morgan. Our other in-person workshop will be our Miniature Zine workshop, held on Saturday, December 11. Our virtual workshop Patterns & Prints will be held on Tuesday, December 7, when you will learn how to make your pattern on linoleum plates to make pattern prints for postcards, wallpaper, wrapping paper, and more.

For the past nine years, we have called artists from all across the country to submit works for our annual juried exhibition. We are so excited to continue this exhibition and artist opportunity again this year. Our official jurors will be Sienna Brown, curator for the Cleveland Clinic Art Program, and Jared Ledesma, senior curator at the Akron Art Museum. Each year for our juried show we settle on a theme for the artists' submissions. While our next theme is undecided as of now, in years past they have included Papertrails, Transformation, and American Fiber. The deadline to submit for the official judging is December 10, 2021. The exhibition will run from March 4 to April 16. Stay connected with us on our website and on social media @morganpaper to get the most updated information on this exhibition.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

MORGAN MARKET | NOVEMBER 27–DECEMBER 23

JAPANESE PAPERMAKING WORKSHOP | SATURDAY & SUNDAY, NOVEMBER 20 & 21

PATTERNS & PRINTS VIRTUAL WORKSHOP | TUESDAY, DECEMBER 7

MINIATURE ZINE IN-PERSON WORKSHOP | SATURDAY, DECEMBER 11

Fall Recap, Winter Fresh at Art House

by Laila Voss

SUMMER: Creative Fusion artist Ana Quiroz worked with Thomas Jefferson International students and the Gum-Dip Theater group to create Memory Atlases. She presented at the Sister Cities Global Conference. Hector Castellanos Lara resumed his Gateway monument project in late fall.

September: Art House began a year of NEA Big Read programming in schools, libraries, and other locations. The weather was beautiful for the kick-off event. Honey Hut donated ice cream, the Comité Mexicano provided tacos, Arts in Health brought their yard signs, readers from numerous organizations volunteered, children helped create a small mural for the front of our building, and Grupo Azteca Guadalupana performed wonderful dances.

We contracted artists for a full slate of programming in schools and with new partners. Students told their stories—in paint, stop-motion animation, prints, and more.

WINTER: Art House will host in-person, all-ages events that are open to everyone. These include a Community Culture Night scheduled for January and Saturday Family Days from November through February. See below for more details.

Grupo Azteca Guadalupana dancers at Art House's Big Read Kick-Off Event on September 12, 2021.

SPRING: A Big Read event held in partnership with Young Latino Network to celebrate International Women's Day is scheduled from 5:30pm to 8:00pm on Tuesday, March 8.

And we will enjoy the *ABC Chili Cook-Off!*

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

COMMUNITY CULTURE NIGHT | JANUARY, TBD

FAMILY CLAY DAY | 10AM-NOON SATURDAYS, NOVEMBER 27 & JANUARY 22

FAMILY OPEN STUDIO | 1-3PM SATURDAYS, DECEMBER 18, JANUARY 15 & FEBRUARY 19

NEA BIG READ EVENT | 5:30-8PM TUESDAY, MARCH 8

ABATTOIR

UPCOMING:

NEW NARRATIVES
OPENING NOVEMBER 4

HERMAN AGUIRRE, KATIE BUTLER
MAX MARKWALD, ERYKAH TOWNSEND
OMAR VELÁZQUEZ, ANTWOINE WASHINGTON

ABATTOIR AT NADA MIAMI
DECEMBER 1-4

CAITLIN MACBRIDE
SHAWN POWELL

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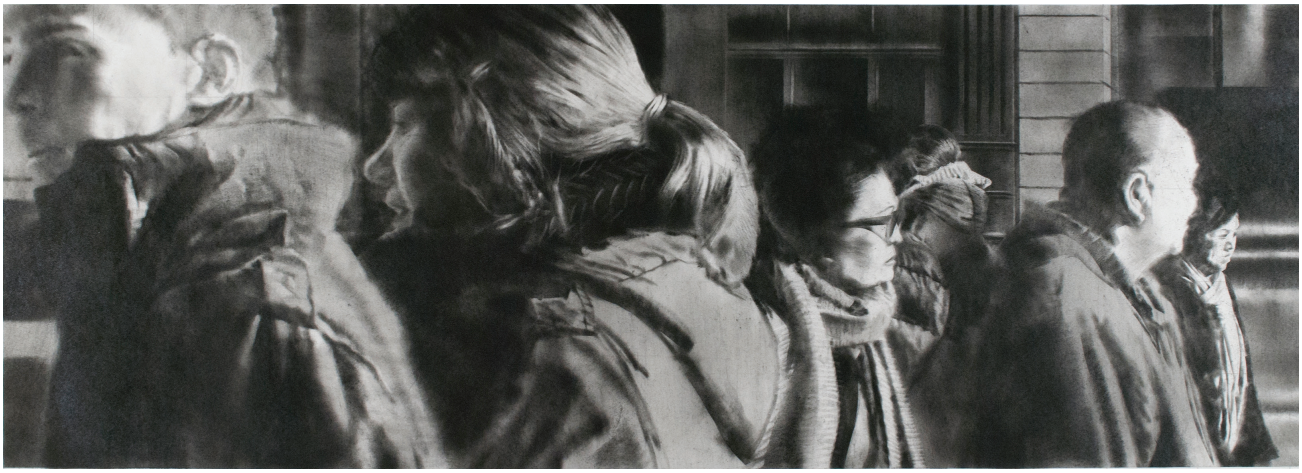
INFO@ABATTOIRGALLERY.COM
3619 WALTON AVENUE, CLEVELAND, OHIO 44113

Bonfoey: a Year in Review

by Emily Rowlett



Laurence Channing, Some Day We Will All Be Together, charcoal on paper, 10 X 30 inches.

AS WE FINISH another lap around the sun, Bonfoey's is taking time to commemorate the past year at the gallery. We are grateful for the ability to continue supporting our artists; and as we reflect, we simultaneously plan for the future. We ask ourselves: how can we continue to serve our artists and the community? We always have a goal to do more.

We started the year off strong with the launch of our new website. In a world still plagued with uncertainty, we committed to exploring how to present our artists and their artwork in different ways. The new digital platform enabled us to share our large collection of work, allowing visitors to view artwork far beyond what hangs on our walls.

Despite our enhanced digital presence, we were thrilled to welcome visitors back into the gallery with the opening of three exhibitions throughout the year. In March, we celebrated Women's History Month with *Nevertheless, She Created:* a group show featuring the work of nine incredible female artists. Our summer exhibition opened mid-year in conjunction with the Cleveland Photo Fest. The group photography show, titled *FOCUS*, presented a carefully-curated collection of photographs, each with its own individual focus, that together brought attention to the diverse interpretations of a single medium.

Our final show of the year, *Laurence Channing: Paintings and Pastels*, opened in November and runs through December 30. The exhibition is comprised of a collection of artworks depicting various Cleveland scenes, most of which are in color! Highly acclaimed for his ability to seductively capture the lesser-praised areas of our city, Channing details authentic parts of the city that often get lost behind the façade of trendy streets and affluent neighborhoods. Stop in the gallery through the end of the year to see Laurence Channing's work in a striking display of Cleveland in color.

Alongside our exhibition schedule, in 2021 we added over a dozen new local creatives to our represented artists: Lindsey Ballard, Katie Davis, Anita Dawson, Chuck Fischer, Stacy Leeman, Linda Mayer, Brian Pierce, Mary Ann Sedivy, and Trudy Wiesenberger. As we welcome 2022, and our 129th year of business, the Bonfoey Gallery will continue to honor our mission of supporting local artists by promoting the visibility and accessibility of their work.

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

LAURENCE CHANNING: PAINTINGS AND PASTELS | THROUGH DECEMBER 30

WORKS BY KASUMI | COMING SOON

Visit our website for more upcoming events in 2022.

CPR Inaugurates Invitational Residencies

by Jeff Curtis

THE CLEVELAND PRINT ROOM is pleased to welcome artists Sam Carpenter, Mary Defer and Rich Stroffolino as recipients of the inaugural CPR Invitational Residency.

This artist-in-residence program is for traditional film and alternative process photographers. The inaugural cohort will benefit these three Cleveland-based emerging artists with access to our facilities, technical and critical support, and a stipend. This new program is being piloted during the last three months of 2021.

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.802.9441

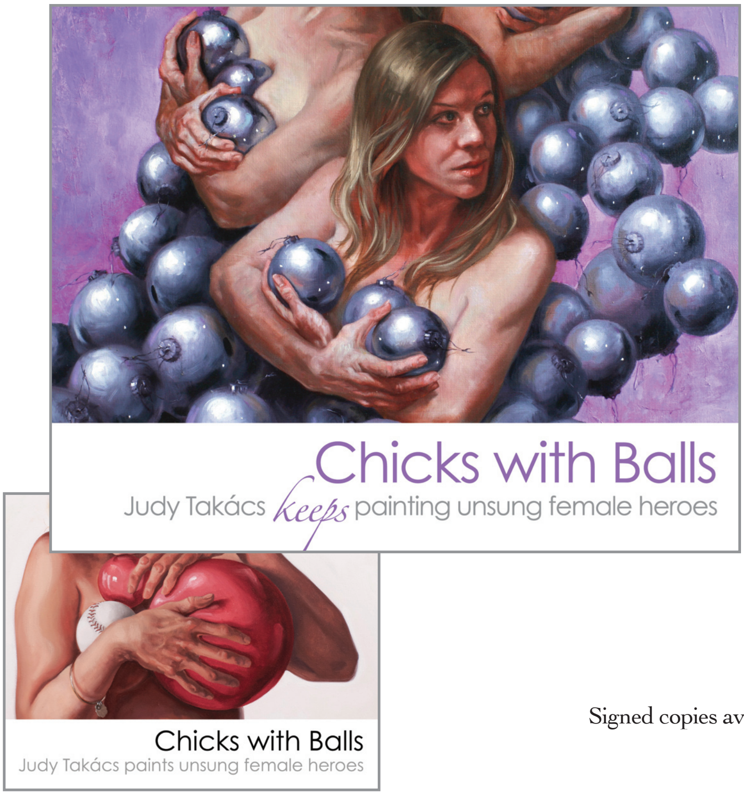
"I take my camera everywhere in order to capture moments that say something about being Human," says Sam Carpenter, "whether it be the things we've made, the actions we've taken, or how we relate to each other, places, or things. I'm looking for something that exists beyond everyday perception."

Mary Defer, who first experienced the darkroom as a student at Kenyon College, says she has always been "captivated by the process of analog photography and the sense of alchemical magic that permeates the medium." In 2012, a book of her photography was selected for the Cleveland Museum of Art's *DIY: Photographers & Books* exhibition, and she has since regularly shown her work regionally.

Rich Stroffolino's photographic work started as an effort to document his family on a more enduring medium than digital. "It's evolved recently into trying to find beauty in the petty brutalism of suburban landscapes and architecture. I hope this won't become nostalgia in the dystopia, but it probably will," he says.

Clockwise from the left are by: Sam Carpenter, Mary Defer, and Rich Stroffolino.

We are excited to showcase the previous work of these photographers and look forward to seeing what they create during this fall's residency.


Chicks with Balls
Judy Takács keeps painting unsung female heroes
Chicks with Balls
Judy Takács paints unsung female heroes

For every
Chick with Balls
on your holiday
shopping list

This stunning sequel
to the original Chicks book,
features 33 new portraits of female courage
in words and paintings.
Chicks with Balls:
Judy Takács *keeps* painting unsung female heroes,
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get her the first Chicks book too!
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judytakacs.com

Zygote Presents Off the Wall Holiday Show

by Zygote Staff

off the Wall
ZYGOTE PRESS MEMBERS SHOW & SALE
gift cards
memberships

The Off the Wall Holiday Show and Members Sale is a seasonal tradition at Zygote Press.

ZYGOTE is happy to announce that we will be opening our doors to the (masked) public for our Off the Wall Holiday Show & Members Sale! Our annual holiday show has become something of a tradition, featuring handmade, local, original works of art by some of the area's best artists, as well as Zygote members, shop artists, and interns. In addition to framed and unframed prints, we will have tons of gift ideas at all price points: greeting cards, handmade books, scratch pads, and more. We also have Zygote swag: shirts, tote bags, mugs, aprons, bandanas and more. Your gift purchases will help support local artists as well as Zygote Press.

We are also excited to announce a new series of in-person Winter Salons, monthly programs in our gallery space that are free and open to the public. The series will include presentations, pop-up exhibitions, demos, etc., and will allow participants to gather with enough space for distancing. Winter Salon 1 will be a Critique Night on Thursday evening, January 13. Artists can sign up to bring in their portfolios, individual projects, etc. to set up in the gallery for a critique with area printmaking faculty and professionals. For more information about our Winter Salons, workshops, open studio, and more, please visit zygotepress.com.

ZYGOTE PRESS

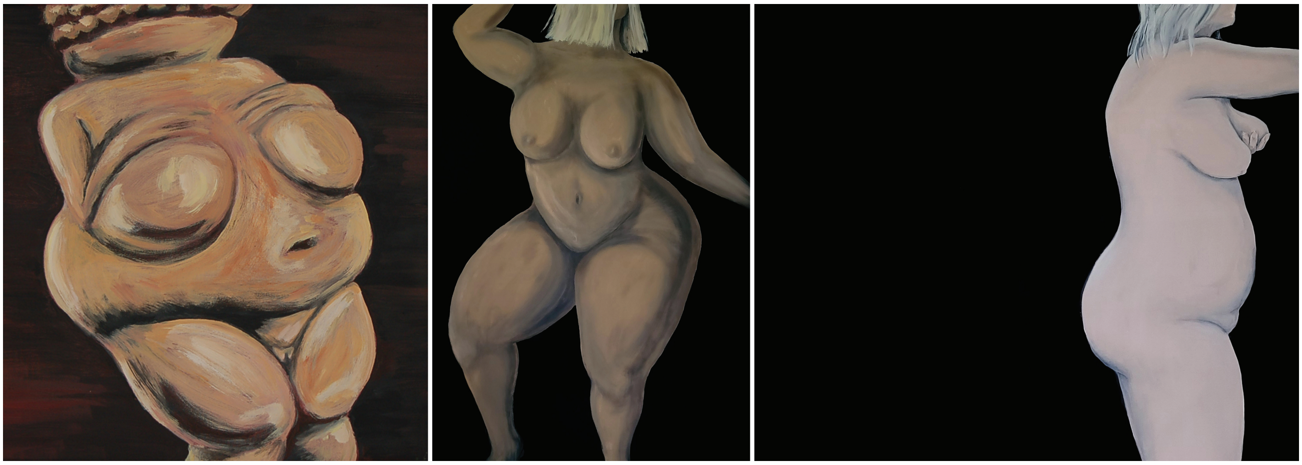
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

OFF THE WALL HOLIDAY SHOW & MEMBERS SALE | DECEMBER 3–22
OPEN 11AM-7PM ON FRIDAYS & SATURDAYS & NOON-5PM ON SUNDAYS, OR BY APPOINTMENT DURING THE WEEK.
Only ten people allowed in the gallery at a time, and masks are required.

WINTER SALON 1: CRITIQUE NIGHT | 6-8PM THURSDAY, JANUARY 13

Irma Withani's *The Venus Collection* at Loganberry Books Annex Gallery

by Joe Ferline



Irma Withani's *The Venus Collection* celebrates the inherent beauty of the female figure at all ages and stages of life.

THE ANNEX GALLERY at Loganberry Books celebrates artist Irma Withani's "50 Years of Art Jubilee" with an exhibition of *The Venus Collection*. The show will feature a series of paintings depicting nude and semi-clad female forms in a diverse variety of shapes.

Inspired by the natural beauty of the human body, Withani illustrates its transformation over time and captures the loveliness of the shape in isolation, absent the head and feet. By excluding the subjects' faces, personality is removed from the image, exposing only the character of the naked pose. Because the artist generally considers feet unattractive, they are also cropped, so as not to distract from the smooth and elegant contours of the torso and limbs.

Representing ideals of beauty begun thousands of years ago—apparent in ancient goddess figurines, Renaissance nudes, and modern-day media standards of attractiveness—*The Venus Collection* celebrates the inherent beauty of the female figure at all ages and stages of life. The Venus series promotes positive body image by recognizing the pure outer aesthetic appeal evident in every curved line, shape, and shade of different body types.

Retiring from a long career in fine art and graphic design, Withani now offers her signature series for sale. All pieces on display will be available for purchase, along with select pieces from her *Cosmic* and *Landscape* collections. The artist's portion of sale proceeds will be donated to local charities.

Coinciding with National Women's History Month, the exhibit will run from March 1 through March 30, with an opening reception from 6:00pm to 8:00pm on Friday, March 4.

ANNEX GALLERY

at Loganberry Books
13015 Larchmere Boulevard
Shaker Heights, Ohio 44120
www.loganberrybooks.com
216.795.9800

THE VENUS COLLECTION | MARCH 1–30
OPENING RECEPTION 6-8PM FRIDAY, MARCH 4

— 2022 Cleveland Arts Prize Applications & Nominations open March 1st —

Congratulations

to the 2021 Prize Winners!

Emerging Artist Award

Mourning [A] BLKstar (Music)

Lauren Yeager (Visual Art)

Mid Career Award

Alice Ripley (Theatre & Dance)

Corrie Slawson (Visual Art)

Lifetime Achievement Award

Ray McNiece (Literature)

artsPRIZE
CLEVELAND

Robert Bergman Prize

Dr. Joseph J. Garry, Jr.

Martha Joseph Prize

Sean Watterson

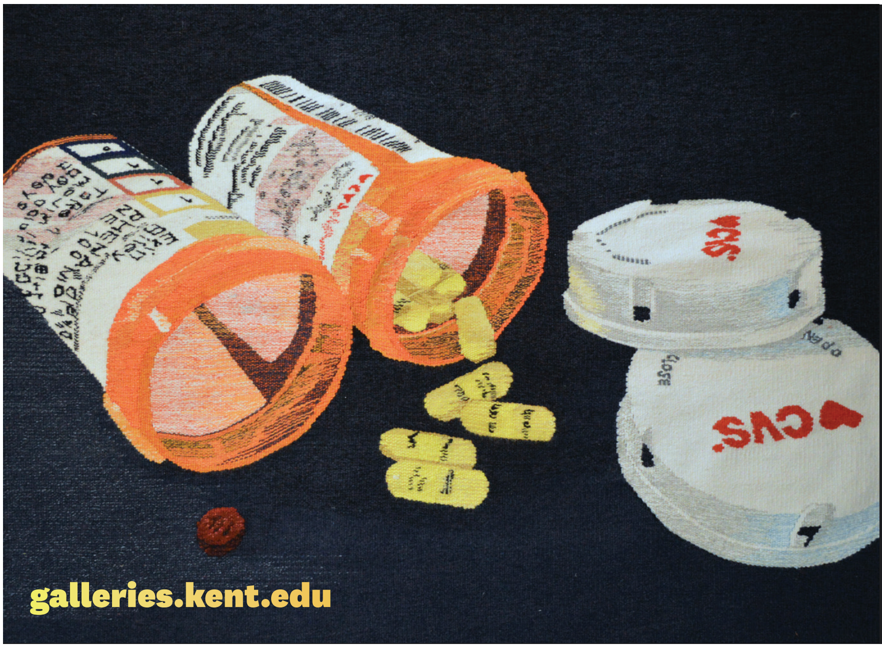
Barbara Robinson Prize

Clara T. Rankin

Special Citation by the Board of Cleveland Arts Prize

Franz Welser-Möst

ClevelandArtsPrize.org



galleries.kent.edu

LINE
BY
LINE

Jan. 25 – March 11, 2022

Featuring: Erin M. Riley, Samantha Bittman, Crystal Gregory, Diedrick Brackens, Kira Dominguez Hultgren, Mark Barrow & Sarah Parke

Center for the Visual Arts (CVA) Gallery
Kent State University

Erin M.Riley, *Summer Sting*, 2018, wool and cotton tapestry, 35 x 48 in.

Kent State University School of Art
325 Terrace Dr., Kent, OH
artinfo@kent.edu • 330-672-2192

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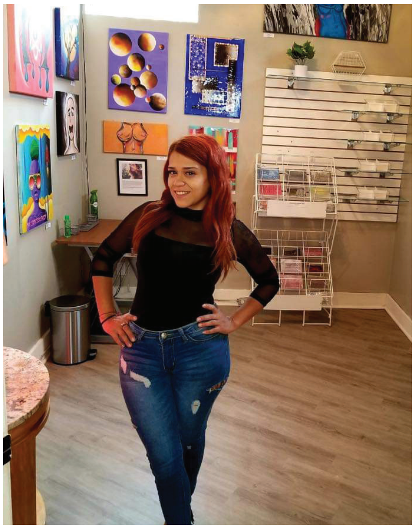
SOA Collection and Galleries

Kent State University | School of Art

The Age of Capricorn

by Will "Topiltzin" Sanchez, Owner/Artist/Activist


Juliann O'Fray - LCG gallery assistant

LA COSECHA GALERIA has welcomed artists to develop, not only as studio artists, but as creatives who collaborate and co-design around a defined aspiration as entrepreneurs. As of November, we are totaling ninety pieces sold since our doors opened May 2021! That is original artwork sold—meaning multiple local artists in a multitude of genres earned income—and I must thank you art lovers! "Let's make it 100 pieces sold by NYE Art Challenge."

We also introduced our Incubator Studio as part of the Creative Industry Professional Development Program this summer. Our program is specifically geared for individual artists, crafters, makers, and entrepreneurs. We are excited to welcome Juliann, our first graduate from the program, to join our LCG team as gallery assistant, handling day-to-day operations.

Juliann O'Fray, aka Jewlz, began as an artist at a young age. She has years of experience in community involvement, having participated in the Painting a Better Picture program for two years, the annual Painting in the Park event, along with many other art events. Juliann has been featured in several interviews by *Vocero Latino News*, and she won a place in the Northeast Ohio Hispanic Chamber of Commerce 2019 Latino Entrepreneur of the Year Awards as owner of PMU Enhancement Studio LTD.

"I get inspired by anything, from the weather to a do-it-yourself video I watch to see if I can do something similar or better. What I love most about my profession is making people feel happy: I love seeing everyone's face once I'm finished. Beautifying people brings so much joy to my heart," says Juliann. "I'm all about art, born loving it. I have volunteered my time to be a part of all events. Art truly is my top first loves. I'm looking to evolve not only with makeup, but paintings and apparel."

SURTHRIVING COVID: ARTIST OF COLOR SYMPOSIUM

La Cosecha Galeria is proud to present its second edition of the artist of color symposium, this year themed Surthriving Covid—a creative industry storytelling series focused upon the perspective of issues and adaption during an unprecedented time. As we survey the landscape for the future in the arts community, many artists and arts organizations may not survive, nor will we go back to how things operated previously. The choice becomes simple: either spend our time as artists making a living or making art live for us. Connect with industry leaders to learn more about current obstacles and transformational strategies used by these innovators within the Arts & Culture community as they share their stories, processes, and ideas. We welcome the entire community to come enjoy our art, music, performances, and perspective! The event will take place from 6:00pm to 10:00pm on Wednesday, November 24, at the Negative Space Gallery, 3820 Superior Avenue, Cleveland, Ohio 44144 (2nd Floor). Venue capacity is limited; please abide by the event guidelines.

Storytellers: Liz Maugans, Bella Sin, Marty Geramita, Jean Pee, Meganne Stepka, The Aunt Dee Show, YAFYN the Great, Kaesevyn, Kalico Da Demon, Marisol Ramos, The Urban Cowboy, Siaara Freeman, Topiltzin.

NEW WORKS OF TOPILTZIN

La Cosecha Galeria is proud to present *Capricorn*, featuring the new original artwork of Owner/Artist/Poet/Activist Will "Topiltzin" Sanchez as he celebrates his born day and prepares to introduce a new year of work with this upcoming series of paintings. Please join us for an event which will take place from 4:00pm to 8:00pm on Sunday, December 26.

LA COSECHA GALERIA

4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
headshop216.com
lacosechagaleria@aol.com
216.385.9545
Noon to 8 pm Thursday - Saturday

LCG ANNUAL HOLIDAY MARKET | THROUGH DECEMBER 24

LCG ARTIST OF COLOR SYMPOSIUM AT NEGATIVE SPACE GALLERY
6-10PM WEDNESDAY, NOVEMBER 24

BLACK FRIDAY 50% OFF SEASONAL SALE: FEATURING ARTIST TOPILTZIN
6PM FRIDAY, NOVEMBER 26

CAPRICORN: THE NEW WORKS OF TOPILTZIN (BIRTHDAY CELEBRATION)
4-8PM SUNDAY, DECEMBER 26

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orangeartcenter.org | 216.831.5130 | 31500 Chagrin Blvd Pepper Pike, OH 44124

McDonough Museum of Art

January 21 - March 5, 2022 | Reception - January 21, 5-7pm

Matthew Kolodziej | Kahlil Robert Irving
Piotr Szyhalski | Emerging Artist Group Exhibition

Tuesday - Saturday, 11am to 4pm | 525 Wick Ave | Youngstown, OH | 44502
330.941.1400
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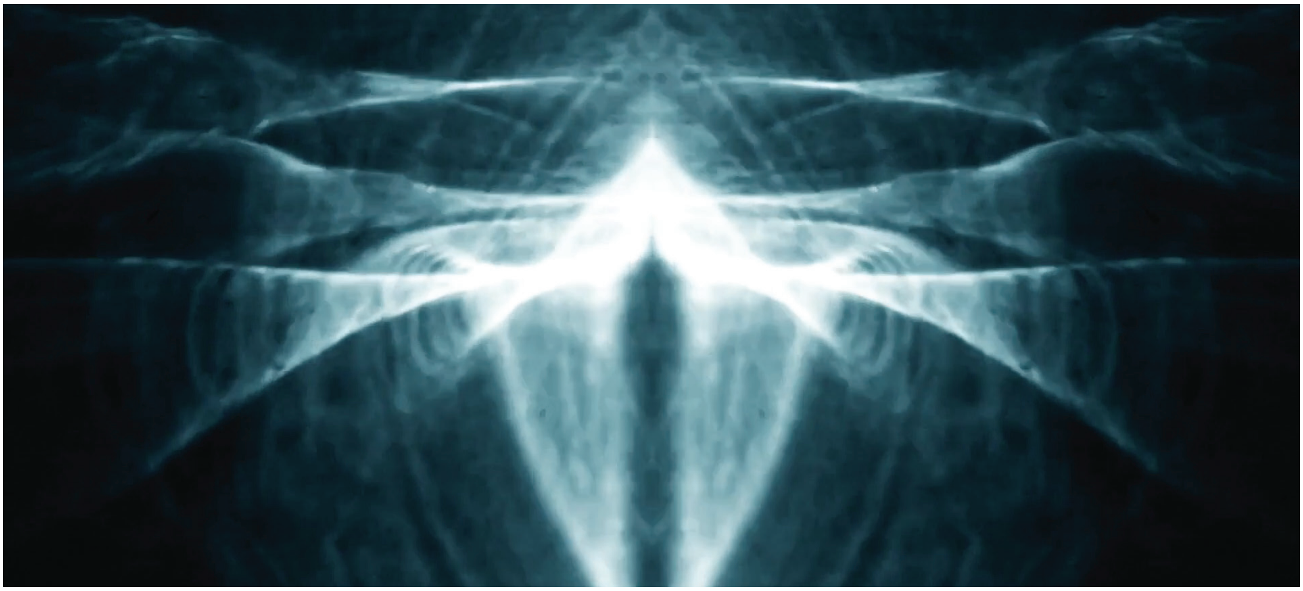
YOUNGSTOWN STATE UNIVERSITY
Cliffe College of Creative Arts

Ohio Arts COUNCIL

30th Anniversary
Diversity • Inclusion • Innovation • Community

Kaiser Presents *Future Resonance*

by Tanya Kaiser



Jeremy Newman, The Crystalline Darkness. Image courtesy of Kaiser Gallery.

KAISER GALLERY is proud to announce the return of our annual technology and art exhibition. Join us for *Future Resonance*, an exhibition that explores the power of sound and light featuring both local and national artists, on view December 3 to February 6, with an opening reception from 6:30pm to 9:00pm on Saturday, December 4.

Kaiser Gallery once again welcomes artists, scientists, and creators as they explore the multidimensional nature of light and sound as a possible medium. In this exhibit, we highlight an interdisciplinary assemblage of artists and creators from various fields, emphasizing those involved with the exploration of new technologies as a medium for the visual arts.

The evolution of light and sound over billions of years was brought to the world's consciousness by artists in the modern era, and it is expanding to greater heights today with the development of new technologies. *Future Resonance* explores this phenomenon through artworks alluding to what is possible with technology at its current stage.

Last year, in December 2020, Kaiser Gallery proudly introduced this annual exhibit featuring artists and creatives from the art and technology sectors. The evolution of art has led it to become more and more intertwined with technology, reshaping the definition of what we consider art along the way. *SWITCH* featured sculptural works, video, printmaking, projection art, and virtual reality. Exhibiting artists from *SWITCH* included Laura Bigger, Emily Dzieweczynski, GIBSON + RECODER, Carol Anne McChrystal, Haumed Rahmani, Joseph Santarpia, and HR-Stamenov.

Kaiser Gallery is a contemporary gallery and lounge located in the heart of Tremont. In this format, we combine our dedication to the visual arts with libations, creating a unique atmosphere that can readily bring art to new audiences, while still serving our artists in their endeavors. Our cocktails are curated to enhance the exhibition, allowing guests to enjoy a more immersive art-viewing experience. Our cocktails also allow artists to submit their portfolios for consideration without submission fees. This small act is powerful and removes barriers for underrepresented groups within the art world.

Walkabout Tremont features art, fashion, music, food, drink and entertainment the second Friday of each month throughout Tremont from 5 to 10pm. Visit ExperienceTremont.com for more information.

KAISER GALLERY

2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

FUTURE RESONANCE | DECEMBER 3–FEBRUARY 6
OPENING RECEPTION 6:30-9PM SATURDAY, DECEMBER 4

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CAN BLOG AND E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.

cuyahoga arts & culture

CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

The George Gund Foundation

2021 Student Holiday Sale

Shop for creative, handmade gifts in glass, metal, ceramics, photography and other media—all of which have been made by CIA's talented students.

100 Show + Sale

Works of art by faculty, students and friends of CIA will be sold for $100 each in this student-organized event. Select a work and take it home.

Two great sales, one weekend

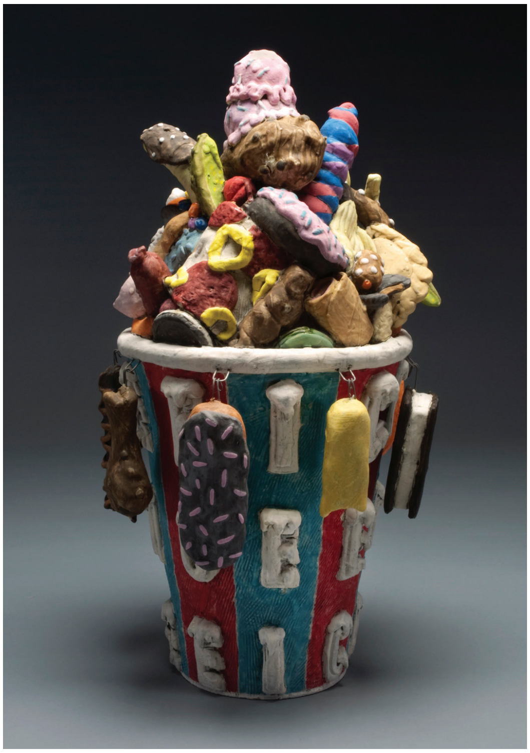
Fri, Dec 3, 5–9pm
Sat, Dec 4, 10am–6pm

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, OH 44106
cia.edu/events

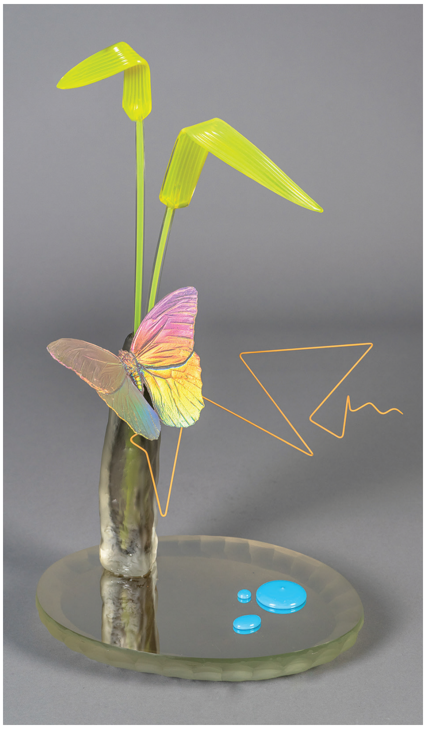
CIA

Kindred Objects at AAWR

by Megan Alves



Brian Sarama, 69¢ Any Size, clay, ^03 ox, vitreous slip, nichrome wire, underglaze, 17.5 X 10 X 10 inches, 2020.



Alli Hoag, Synthetic Reverie #2, lost wax cast crystal with metallic coating, glass, wire, mixed media, 14 X 8 X 22 inches, 2021.

There's something fundamentally moving about glass and ceramics. Familiar yet surprising, the media connect the viewer to the artist's hand, viscerally transmitting ideas through a shared tactile experience.

This November, the Artists Archives welcomes *Kindred Objects: Ceramics & Glass from the Western Reserve*, a group exhibition curated by Kent State University faculty Davin K. Ebanks and Peter Christian Johnson. The show features over twenty Ohio creators, including representative works from established regional artists like Brinsley Tyrrell, Todd Leech, Eva Kwong, Marc Petrovic and Kari Russell-Pool, as well as that of "emerging and aspiring artists whose work might not be as well known."

For Ebanks and Johnson, the pairing of the media was a natural choice. "Glass is historically linked to ceramics," they explain. "The technology for the latter is necessary to produce the former. This kinship formed the basis for the genesis of this show... Moreover, both materials seem to command a unique loyalty from their practitioners."

While the work was not chosen for any thematic or formal similarity, certain commonalities emerged, including the exploration of materials, drawing on the personal to explore the universal, and the most timely—adaptation. "The pandemic has created challenges for all artists, but even more so for those who depend on specialized equipment and studios to make their work... Artists have always found ways to keep working but it takes a special kind of determination to find materials that are analogous to glass or ceramics during a pandemic." *Kindred Objects* will open with a reception on Thursday, November 4, from 5:30pm to 8:00pm.

In January, the Archives will begin its 2022 season with photographer Stuart Pearl's inaugural exhibition as an Archived Artist. Pearl is a lifelong Clevelander whose methodical and elegantly composed images have championed the city's evolution for decades. Featuring a blend of work from the museum and the artist's personal collection, the show will open on Friday, January 21, with a campus-wide reception including The Sculpture Center and the historic (David E.) Davis Studio Gallery.

For more information on the exhibitions, exhibiting artists, and accompanying programs, please visit artistsarchives.org.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

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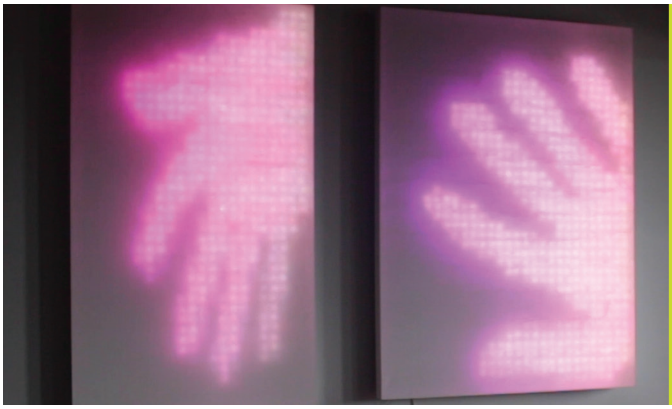
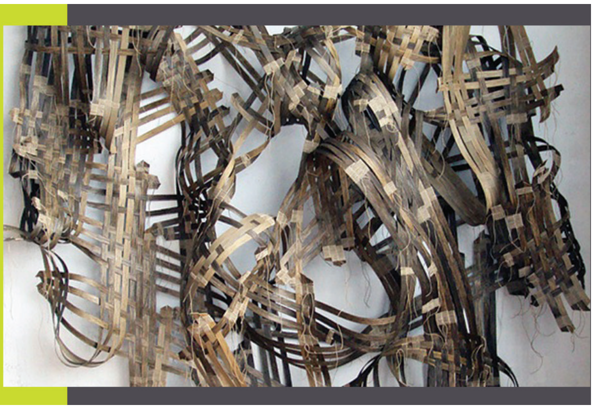
KINDRED OBJECTS: CERAMIC & GLASS FROM THE WESTERN RESERVE
NOVEMBER 4–DECEMBER 18 | OPENING RECEPTION 5:30-8PM THURSDAY, NOVEMBER 4

STUART PEARL INAUGURAL EXHIBITION | JANUARY 21–MARCH 12
CAMPUS-WIDE OPENING RECEPTION 5:30PM FRIDAY, JANUARY 21

Sculpture Center Presents Penrose and Spencer


Joshua Penrose, Hands Opening and Closing, 2020.


Charmaine Spencer, Journey, 2021.

SCULPTURE CENTER

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LAUREN KALMAN: FLOURISH WITH EXCERPTS FROM DEVICES FOR FILLING A VOID
THROUGH DECEMBER 17

STEPHEN YUSKO: THE WAY THINGS GO | THROUGH DECEMBER 17

JOSHUA PENROSE | JANUARY 21–MARCH 5 | OPENING 5:30-8PM FRIDAY, JANUARY 21

CHARMAINE SPENCER | JANUARY 21–MARCH 5 | OPENING 5:30-8PM FRIDAY, JANUARY 21

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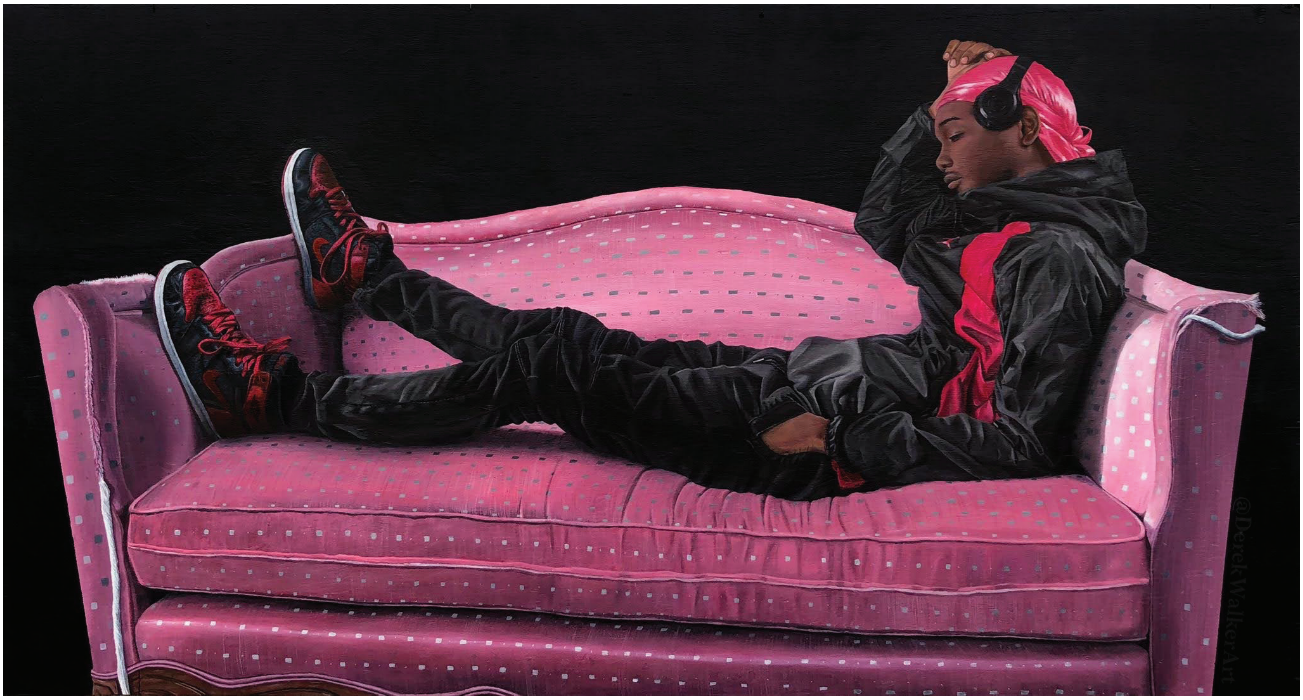
Back in my day ..., SIE Among Upcoming Shows at the Cleveland Institute of Art

by Michael C. Butz



Derek Walker, Remain Myself, acrylic on wood, 39 X 72 inches, 2020.

BOTH an exhibition that highlights work by the Cleveland Institute of Art's Class of 2020 and a show that represents one of the college's most honored traditions can be enjoyed over the next several months in CIA's Reinberger Gallery.

BACK IN MY DAY ...

Among the CIA experiences sidelined by the COVID-19 pandemic in 2020 was the annual *BFA Exhibition*, a weeklong event that includes two days of public viewing of art and designs created by graduating seniors.

Those capstone projects still were created, of course, and seniors still were able to defend their work virtually. But the missing exhibition was an opportunity lost—for students, parents and CIA community alike—so CIA leaders pledged to re-envision that opportunity.

That's happening now via *Back in my day ...*, on view through December 17 in Reinberger Gallery. However, this exhibition isn't a "replacement BFA Exhibition." Rather, it's an opportunity for those alumni to share the work that's meaningful to them now.

Among the participants is Glass alum Alicia Telzerow, who also served on a committee of 2020 grads that helped plan the show.

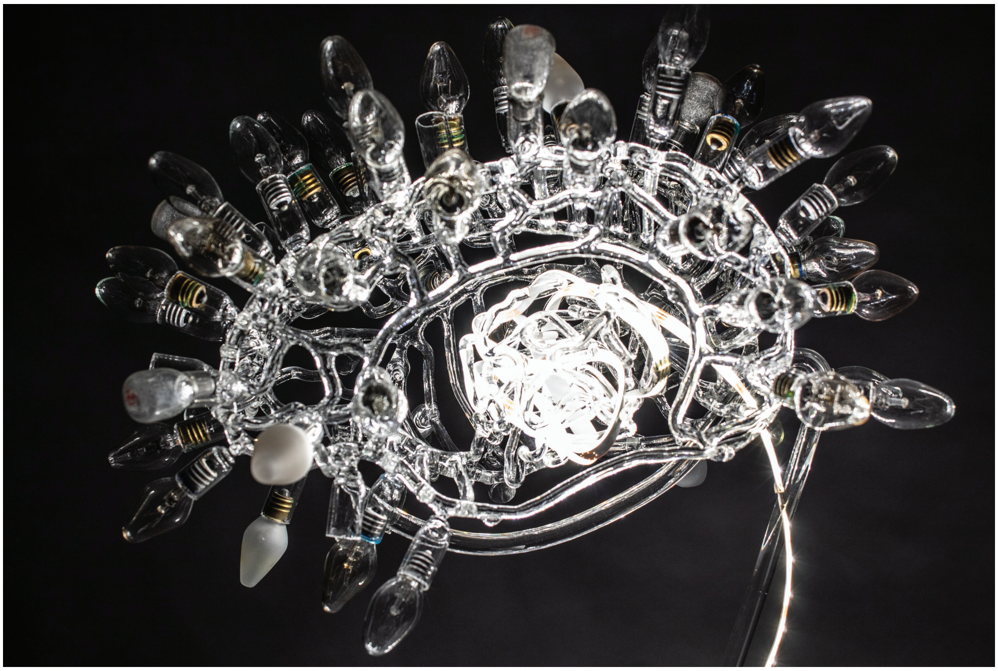
"What I really hope for this show is that the growth and talent are the focus, not what was lost in this past year-and-a-half. These artists are out in the world practicing, exhibiting and challenging norms, and I think it would be a disservice to them to be reduced to the 'lost BFA' group," Telzerow says. "It honestly was just another bump in the road; artists are used to the struggle. Our practices face far more difficult problems than the loss of a single show, and we overcome those because you cannot keep a maker from making. We always find a way."

Reinberger Gallery Director Nikki Woods considers *Back in my day ...* to be one of the gallery's "most important and ambitious projects to date."

"It's ambitious in the sense that it aims to bring a graduating class back together to consider the importance of their connections," Woods says. "Many lives have changed dramatically since the start of the pandemic. We want to be sensitive to that fact and present the gallery as a generative site for communicating new, exciting ideas, and most importantly, as a supportive space for artists and designers."

In addition to enjoying the artwork in *Back in my day ...*, Woods believes viewers will sense the fellowship shared by the Class of 2020.

"Artists rely heavily on their peer network, which for many starts in undergraduate school and continues into their professional life," she says. "These



Alicia Telzerow, Hyperactivity, borosilicate glass, found bulbs, LEDs, 2019–2020.

students graduated in highly unique circumstances, which perhaps creates an even stronger bond."

Telzerow agrees on the value of those connections. "Nobody does a better job pushing the boundaries than other artists; they know how to challenge you. They say things about your work that the average viewer is afraid to say, the things that get overlooked or taken for granted. I've really missed those interactions. I value the opportunity to show work in a physical setting, but more so, the connections I can revisit with my peers."

STUDENT INDEPENDENT EXHIBITION 76

When then-sophomore Derek Walker's Remain Myself won the Board Grand Prize and The Gwen Cooper '63 Award in February at *Student Independent Exhibition (SIE) 75*, it was a big moment for the Painting major.

"Winning the Board Grand Prize brought me so much joy and held an immense amount of significance to me because I had never won an award with that much gravity before," says Walker, now a junior. "Not only did it motivate me, it also inspired the people around me who believe that if I can strive to achieve something, they can too."

Since *SIE*, Walker has built momentum. In June, his 30 Wave Caps was named to the 2021 AXA Art Prize exhibition shortlist, meaning it will be on view in November at the New York Academy of Art in New York City. And in August, his Gem in I and Astronoir were part of *Snickers That Turn Into Livable Joy*, a group show curated by alum Amani Williams for CIA's Ann and Norman Roulet Student + Alumni Gallery.

That dynamic—being among the first to see work by talented up-and-coming artists—is at the heart of what makes *SIE* such a popular tradition at CIA. Such will be the case again when *SIE 76* is on view from February 11 to March 11 in Reinberger Gallery.

"People will be excited to see the work of emerging artists," says Woods of this year's show. "Much of this work is experimental in nature and is representative of the process of coming into one's own."

Walker intends to submit to *SIE 76* new works from his three-year *Divine Durag* series—and hopes that work can debut there. Either way, he believes viewers will sense the inspiration felt by all of the participating CIA artists.

"I hope those who see *SIE* take away the beautifully complex ideas that have been brewing over the past year," he says. "People are gradually starting to experience the world again, and I feel that's the best source of inspiration for a creative exhibition like *SIE*."

As they do every year, students oversee every aspect of *SIE*, from choosing jurors and mounting the exhibition to organizing an opening event and awards ceremony.

"My favorite part of this tradition is the fact that students have complete ownership over the gallery," Woods says. "Students challenge traditional notions of what a gallery should be—and that's a good thing."

CLEVELAND INSTITUTE OF ART

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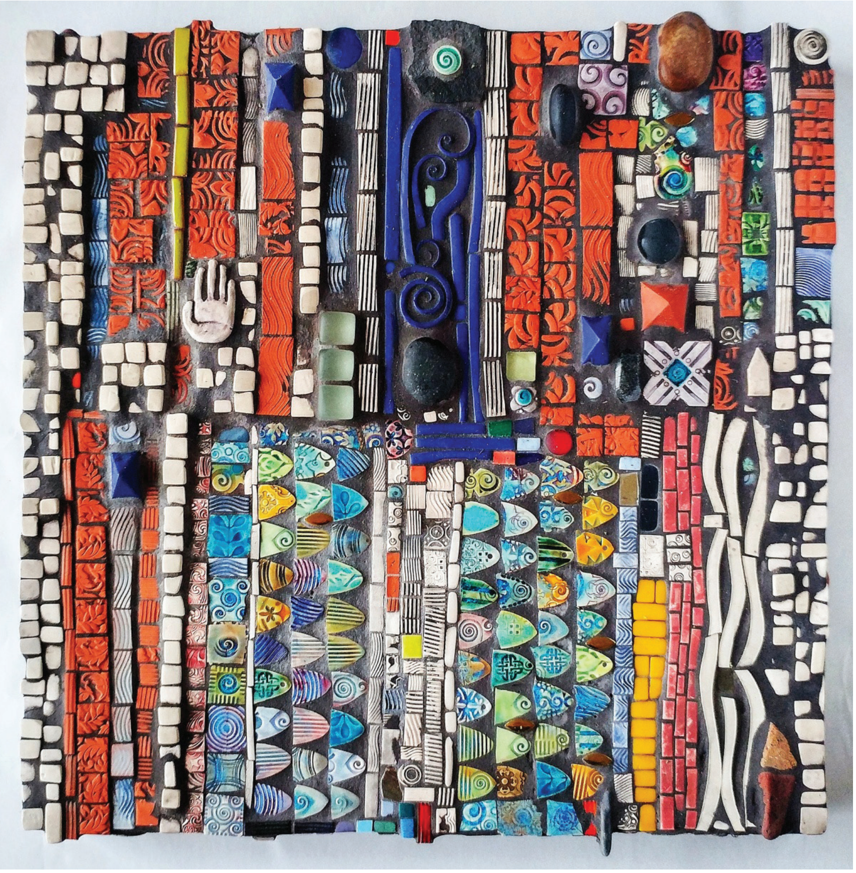
BACK IN MY DAY ... | THROUGH DECEMBER 17
FOUNDATION STUDENT SHOW | THROUGH DECEMBER 10
2022 SCHOLASTIC ART + WRITING EXHIBITION | JANUARY 15–29
STUDENT INDEPENDENT EXHIBITION 76 | FEBRUARY 11–MARCH 11

Yards to Host *REVEAL* Showcase of LGBTQ Art Benefit for West 117 Foundation

by Josh Maxwell



Mosaic by Mark Yasenchack.

THE WEST 117 FOUNDATION, Inc. was established in 2020 with a mission to provide leadership to Cleveland's LGBTQ+ community to raise private sector funds, steward the assets received, and make grants in support of entrepreneurship, arts, culture, health and human services, and other relevant programs. From rental subsidies to arts and cultural programming to entrepreneurship and upskilling opportunities, the foundation aims to help level the playing field for Northeast Ohio's LGBTQ+ population.

The West 117 Foundation's Board of Directors is pleased to announce its curated art show and benefit titled *REVEAL, A Showcase of LGBTQ+ Art.* Co-curated by West 117 Foundation board members Laura Ruth Bidwell and Kyle Kidd, the show will spotlight forty featured works from LGBTQ+ artists of all ages, backgrounds, and identifications. The showcase provides an opportunity to learn more about the artwork and how West 117 Foundation is supporting Greater Cleveland's LGBTQ+ community. Proceeds from sponsorships, ticket sales, and a portion of the available art sales will help to further advance the foundation's mission.

A VIP event will be held on Friday, December 3, from 6:00pm to 9:00 pm at The Yards Project within the Worthington Yards residential community. The public opening is scheduled for December 11 from noon to 4:00pm and will run through December 20.

For more information regarding supporting through sponsorships, tickets to the event, and learning about the curated art show, please contact Executive Director Steve Sokany at ssokany@west117foundation.org.

YARDS PROJECT SPACE

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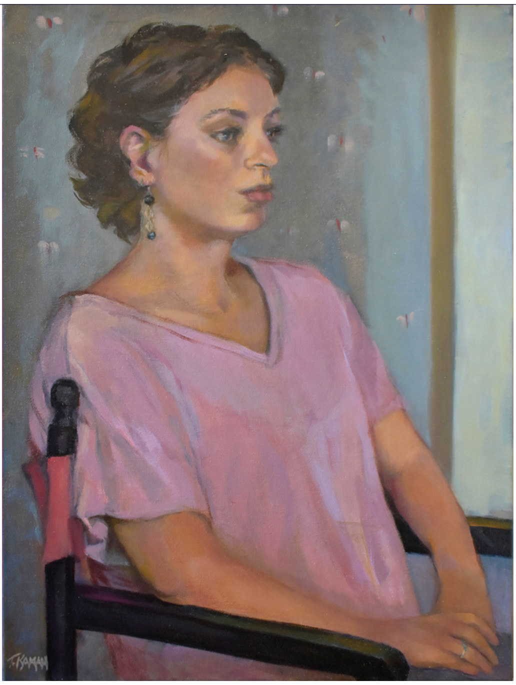
Cleveland, Ohio 44113
yardsproject.com

REVEAL, A SHOWCASE OF LGBTQ+ ART | DECEMBER 11–20
VIP EVENT 6-9PM FRIDAY, DECEMBER 3
PUBLIC OPENING NOON-4PM SATURDAY, DECEMBER 11



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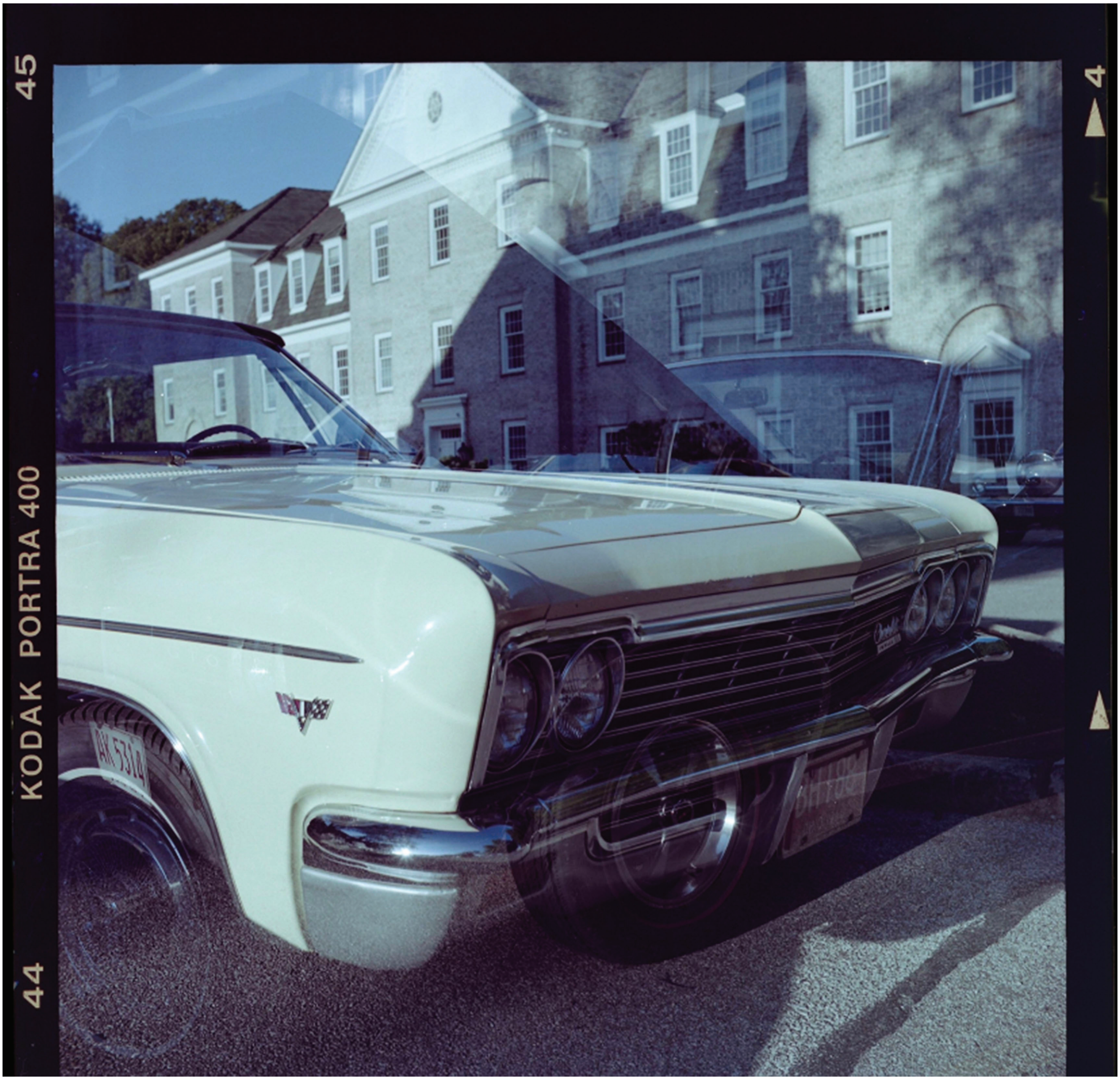
VIVICA SATTERWHITE

My name is Vivica Satterwhite, I am a 24-year-old Cleveland native and self-taught photographer.

I was first introduced to photography by my grandmother, who loved film and captured many family moments on film with her keen eye for shots.

I've been through plenty of obstacles through my journey, and I continue to grow in my practice. Photography is a therapeutic medium for me and I love to highlight diversity, bright color tones, and sharpness in my imagery. I aim to continue creating a legacy and meeting great people on my journey.

"The best thing about a picture is that it never changes, even when the people in it do." — Andy Warhol



POETS

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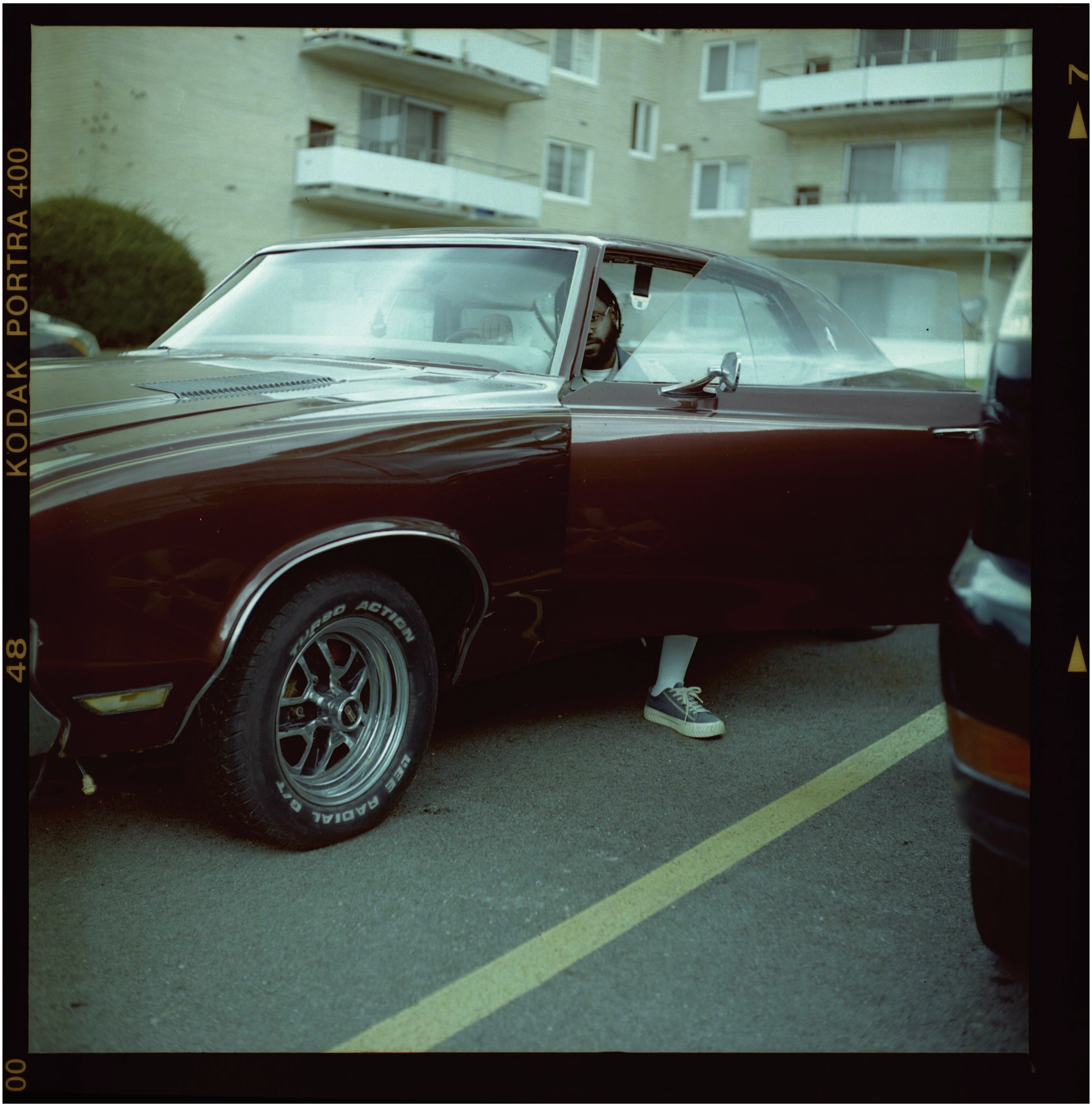
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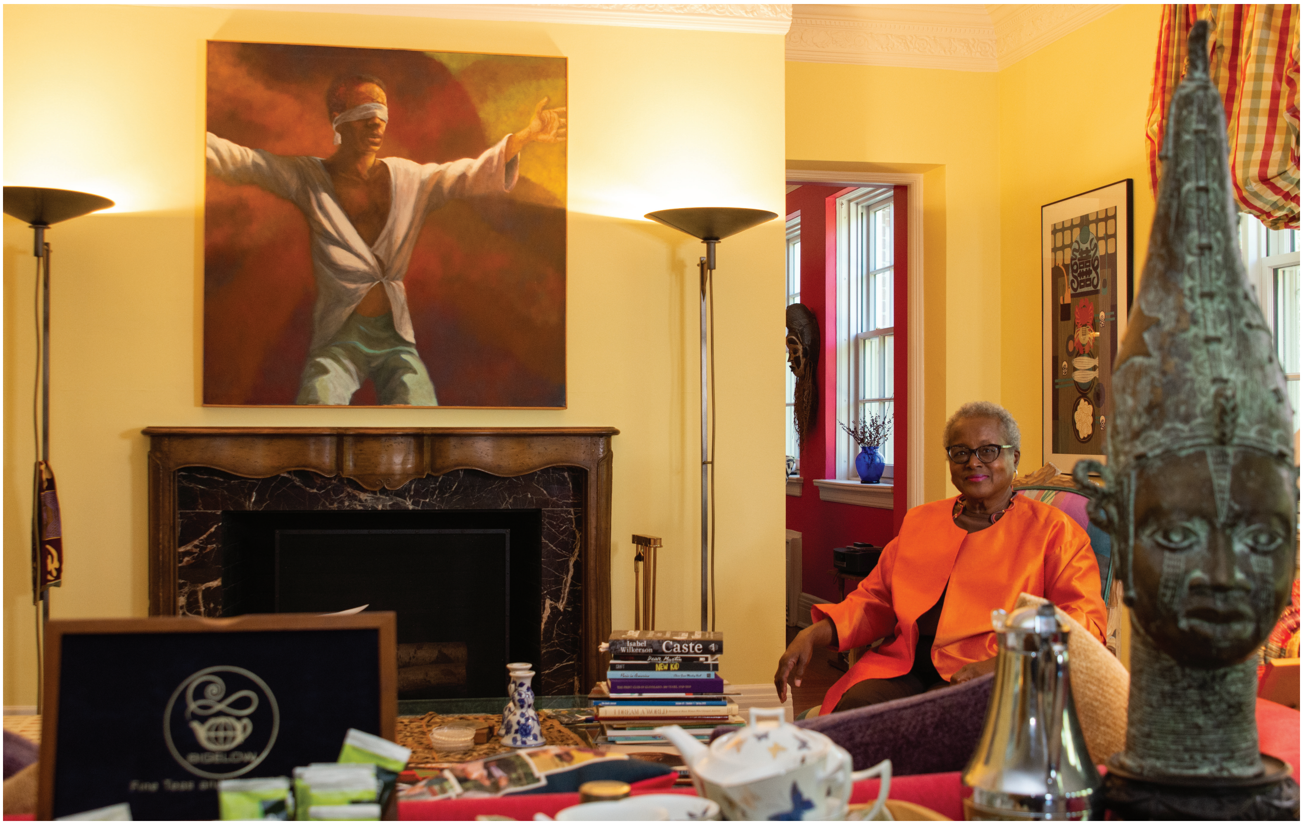
POETS

SHARON MILLIGAN: FINDING IDENTITY AND COMFORT IN ART

by Christopher Johnston



Collector Sharon Milligan, PhD, at home. Above the fireplace mantle: Lloyd Harrison Stevens, False Witnesses, The Bible Series, 1999, oil on canvas, 48 x 48 inches.

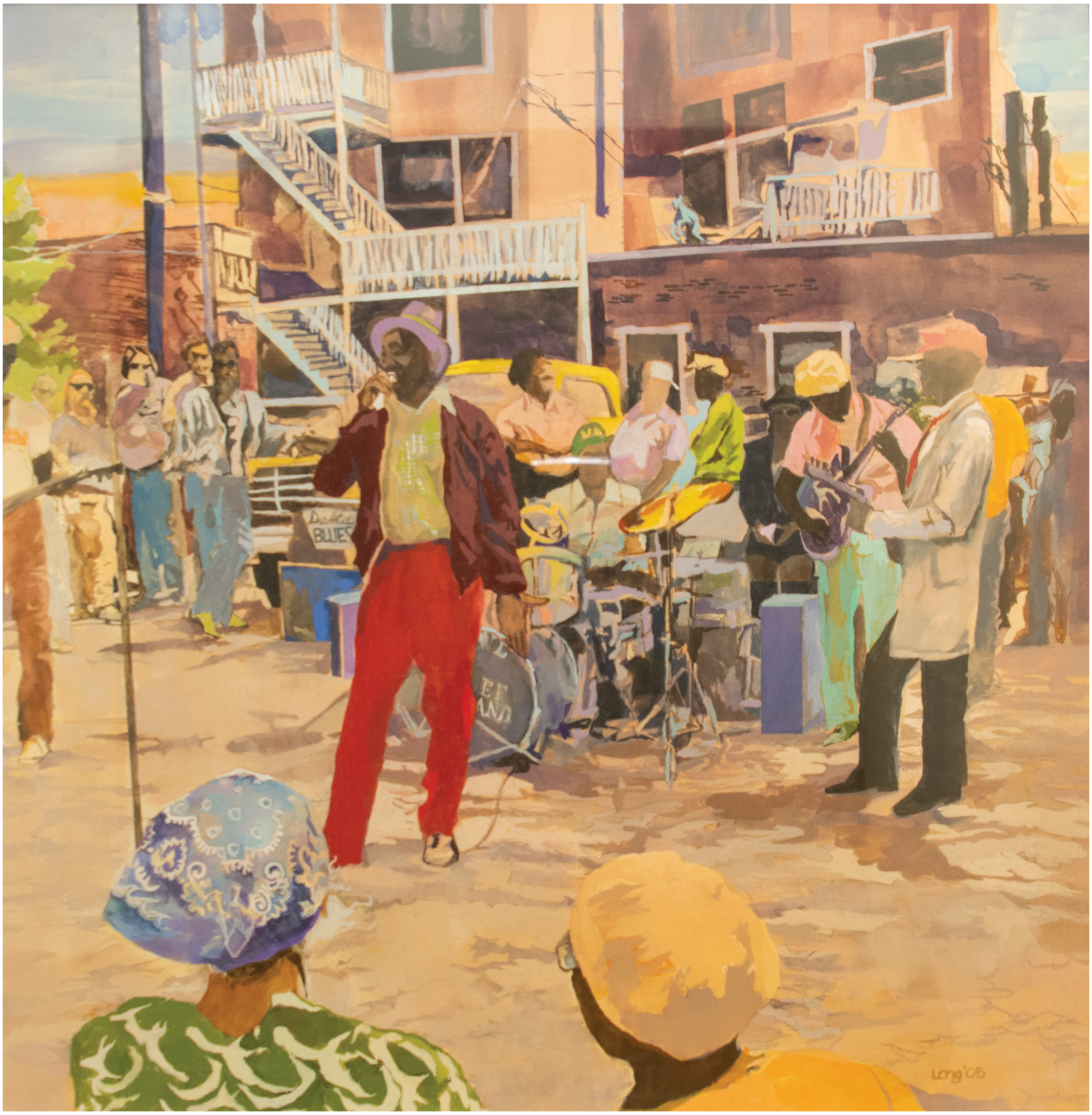
Although she grew up viewing African and African American art in her parents' and grandparents' homes, Sharon Milligan, PhD, refined her appreciation for both as a student at Spelman College in Atlanta, Georgia.

As one of America's Historically Black Colleges and Universities, Spelman's Museum of Fine Art has long been devoted to showcasing the work of African American artists, particularly women, whom they were able to support when white-managed galleries or institutions did not. The young student also experienced a diverse variety of artists' works in the homes of Spelman's faculty at various events. In her grandparents' home, she learned that art can also serve utility, because they had artfully-crafted quilts.

"This notion of either art for comfort or art for images that are important in terms of African American history or in the collections of family and friends has been a part of my life, my reality," she says. "What you see on walls, whether university walls or homes or public spaces, forms a lot of your identity, how you see yourself and situate yourself in the world. It is both a public and a personal experience, and my collection reflects that."

Sharon believes that most of the work she has collected situates her firmly in the twentieth century. "Born in 1949, I am affected a lot by the world that preceded me in terms of my parents, grandparents and great-grandparents and following into the generation where I thought I knew everything about the world," she says with a laugh. "Whether it was World War II or the Civil Rights Movement, things that impacted those previous generations, I am drawn to those works and seek them out to have some representation in my collection."

She's also drawn to collecting ancient-looking African masks from the Ivory Coast that may appear to be a Benin statue, Sharon says. However, she knows many of them may have been created in the twentieth century to represent an earlier era, since a lot of the masks come out of Nigeria and were made for the



A painting by Elaine Long, an artist originally from Louisiana, who lived in Cleveland.

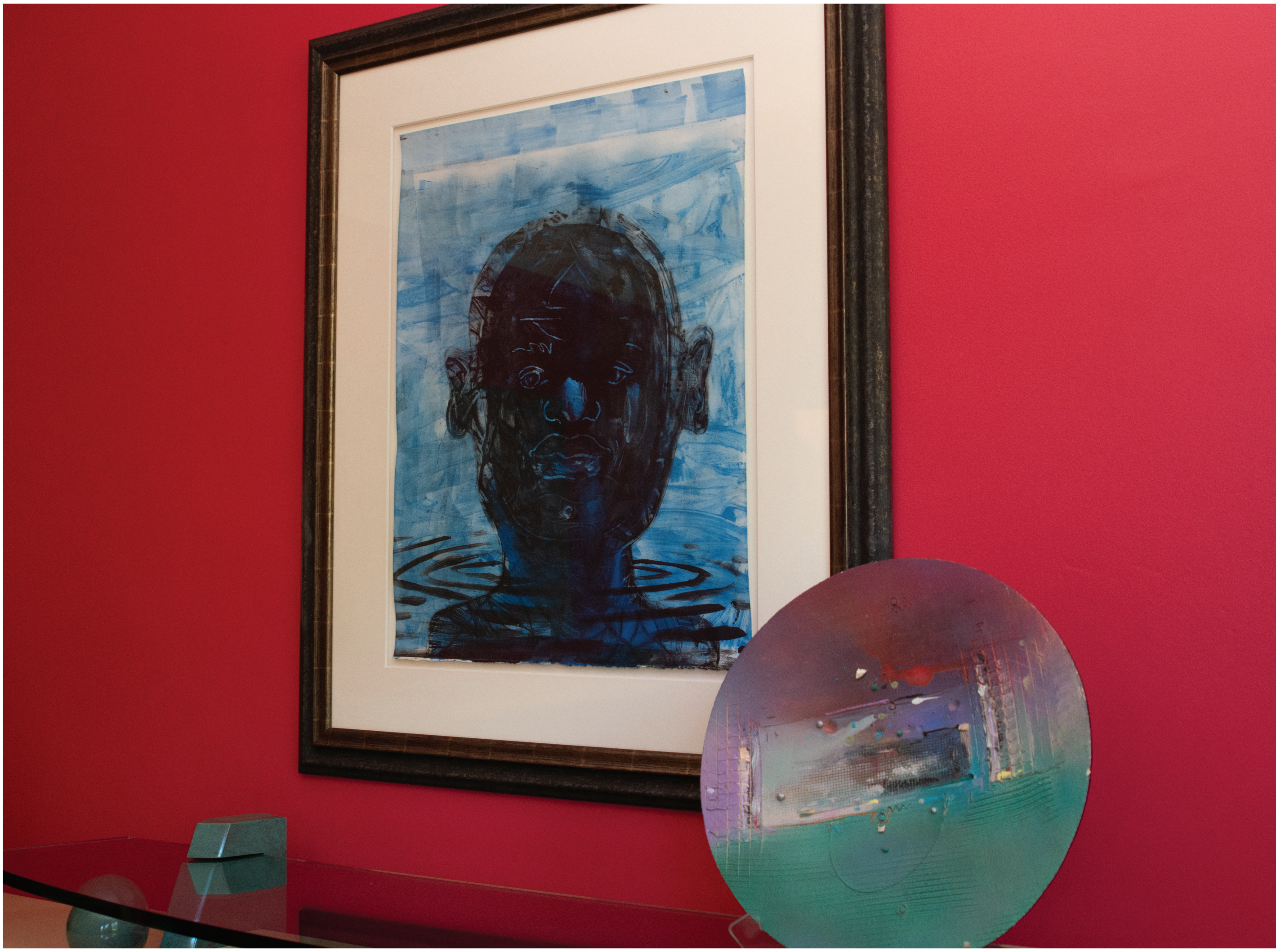
consumption of the Western population in Europe and the US.

Currently the Jack, Joseph and Morton Mandel Interim Dean in Applied Social Sciences at Case Western Reserve University, Sharon graduated from high school near Miami, Florida, before moving on to Spelman. After graduating in 1971, she attended the University of Chicago to become a social worker engaged in community practice. In her office today, you will see an early part of her art collection: photo silkscreens done by students at the Chicago Art Institute that she met in the community. She continued her studies at the University of Pittsburgh and earned her doctorate in public health and social work. She moved to Cleveland in 1982 to become a junior professor chairing the health specialization and community development area for CWRU.

Shortly after relocating to the North Coast, Sharon befriended Malcolm and Ernestine Brown, who had opened the Malcolm Brown Gallery in Shaker Heights two years earlier. After discovering that it was a place where she could find African American art, she frequented their gallery and got to know them well. "I became a hanger-outer!" she says. "I bought several pieces from them, including a work by Joseph Norman, an artist and professor at the University of Georgia; three pieces by Malcolm; and Moe Brooker, a contemporary abstract painter now at the Philadelphia Art Institute who graduated from the Cleveland Institute of Art."

When the Browns delivered the Brooker piece to her home, they surprised her by bringing the artist with them for the installation. As a magnet for art and artists in the Midwest, the Malcolm Brown Gallery played an important role for Sharon, until it closed in 2011. They represented a continuation of the experience she had at Spelman, because they actually knew the artists she had learned about in college.

"I was a history and sociology major at Spelman, but I would ask about artists at the museum there," she recalls. "I would say,



Joseph Norman, Middle Passage.

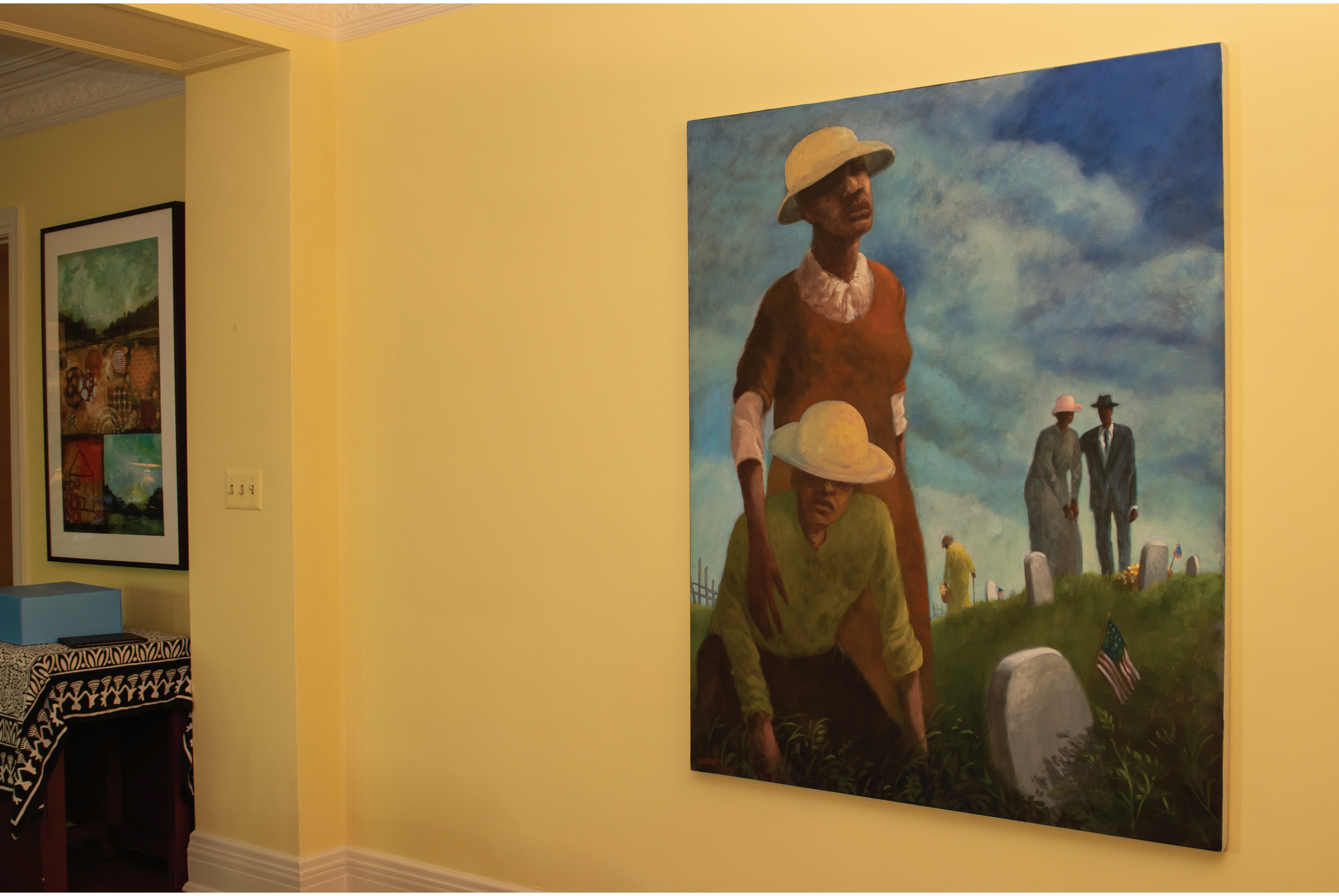
'Jacob who?' Jacob Lawrence. 'Romare Bearden who?' They would know the artist and tell me about them, so I learned a lot about the established and emerging African American artists. When I came to Cleveland, the Browns were introducing the Midwest to these major artists, mainly from New York, who came in to speak at the gallery or have a show."

Two of Sharon's more recent acquisitions are by Lloyd Harrison Stevens, one of the first artists in residence at the Studio Museum in Harlem in 1974-75. Both are sizable pieces: one of the canvases is 48 x 60 inches and the other is 48 x 48 inches. "These works are really important in this moment," Sharon says. "But they have been important to me all of my life regarding art history and people of the African diaspora."

In 2003, Sharon became one of the founding members of the Cleveland Museum of Art's Friends of African and African American Art, one of nine affinity groups. "We are a group that celebrates, stimulates, and encourages the study of works that are created by African and African American artists," she explains. "We have worked to include young people, providing informational programs about the museum's work in terms of African American artists, but we also go wherever we can find the art that we are interested in viewing."

For example, the group has traveled to see shows in Oberlin, Toledo, and Cincinnati, and as far as Cuba to study Afro-Cuban art. The members seek places where they can expose themselves to what is happening with artists of the African diaspora.

"A valued member of the CMA community, Sharon has been a longstanding proponent of the museum's Friends of African and African American Art affinity group and has served as its president for nearly a decade," informs Heather Lemonedes Brown, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator. "Under her leadership, the group organizes numerous programs throughout Northeast Ohio. Her knowledge and enthusiasm are inspirational, and her exemplary commitment to



Lloyd Harrison Stevens, Armistice Day, Colored Cemetery, 1947, oil on canvas, 48 X 60 inches, 2000. From the Mothers and Sons Series.

education and outreach helps further the museum's mission. Her activist passion for racial and social justice helps make the CMA a better place. We are truly fortunate to have such an important ally in Sharon."

Sharon credits her close friend, Helen Forbes Fields, as being the "foremother" of the Friends of African and African American Art group at CMA, where Helen is a longtime board of trustees member.

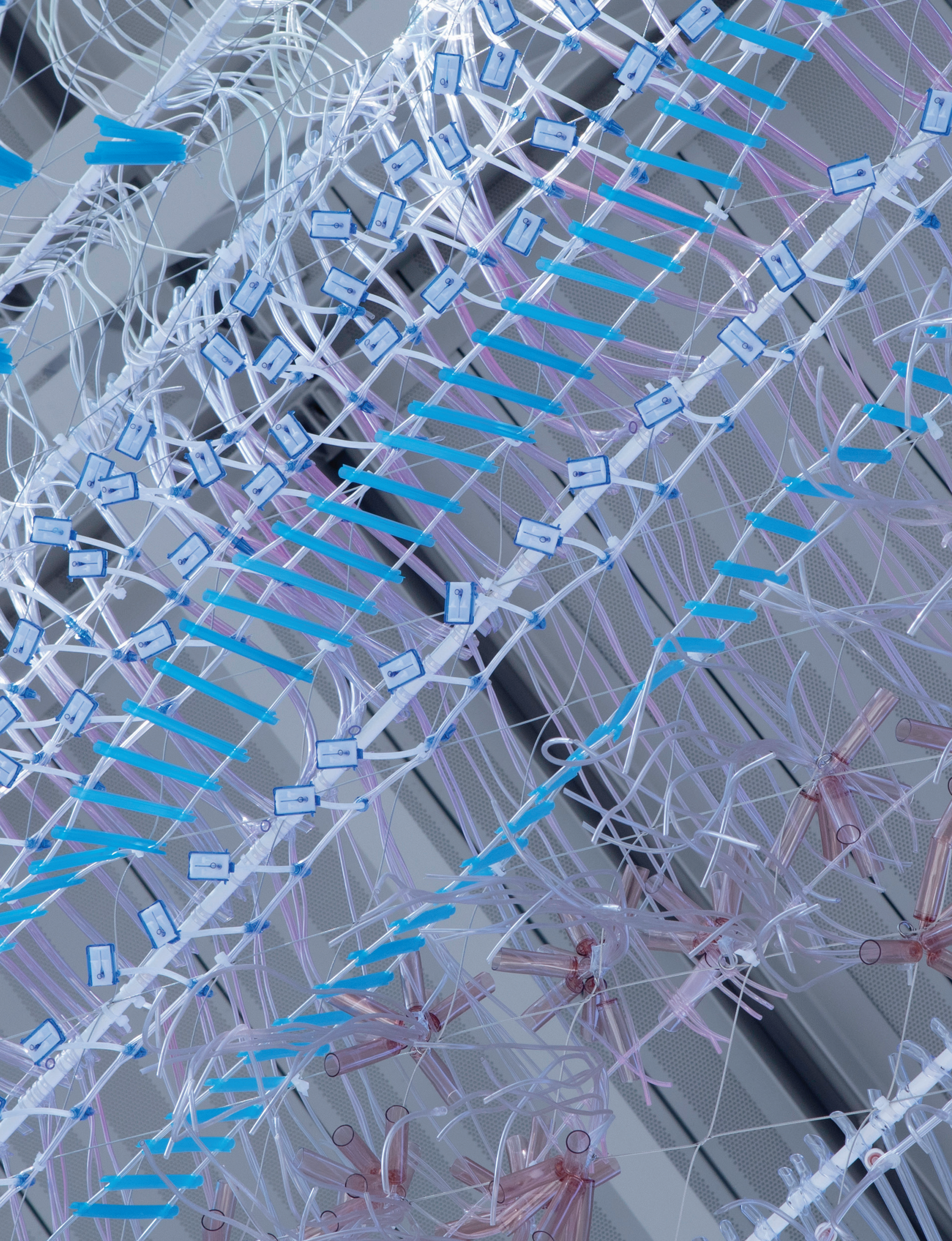
"It's always a delight to see Sharon's collection of primarily African American artists," says Helen, executive vice president and general counsel, United Way of Greater Cleveland. "In her work with the museum, she has been very generous with her time and advice to sustain interest in African American and African art in the community and ensure that artists of color are introduced and focused on so they can be enjoyed and audiences can get a good glimpse of the museum's collection."

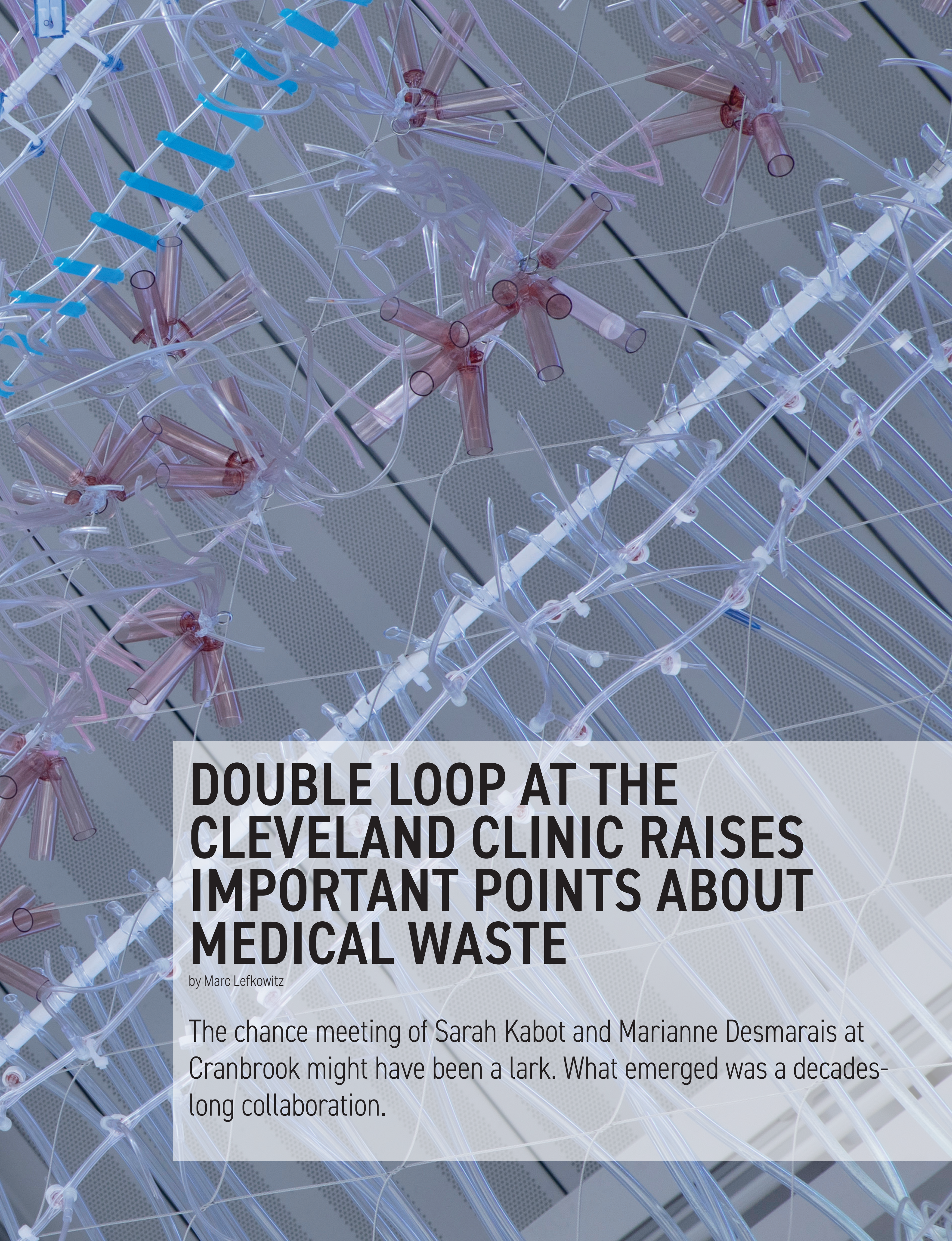
Sharon also serves as committee chair for the Print Club of Cleveland's Reserve Print Committee, which oversees the archive of the Print Club's publication prints and their distribution and sale.

Her advice for neophyte collectors? Check out the new galleries beginning to emerge in Cleveland, such as Deep Roots Experience in the Fairfax neighborhood. While there, check out the art and chat with the gallery owner and the artists when possible, especially at show openings.

"If you see something you like, whether it's an original or a reproduction, don't be afraid to get close to those images that are important to you," she adds. "Even if it's on a postcard, frame it in a cheap frame and put it in your bathroom or wherever you want to put it so that you can enjoy and appreciate it."

Don't be afraid to give them as gifts to young people, too, to help foster their love of art. One Christmas, for example, she bought fiber artist Bisa Butler posters, framed them, and gave them to her grandson and one of his friends. "People may go to a museum or gallery and think there's nothing accessible to them, but they can always find reproductions," she says.





DOUBLE LOOP AT THE CLEVELAND CLINIC RAISES IMPORTANT POINTS ABOUT MEDICAL WASTE

by Marc Lefkowitz

The chance meeting of Sarah Kabot and Marianne Desmarais at Cranbrook might have been a lark. What emerged was a decades-long collaboration.

Marianne Desmarais answered a classified ad that Sarah Kabot had placed in the fall of their first year together at the graduate-only Cranbrook Academy of Art. It seemed like a bizarre request.

"I was looking to invade someone's studio space while they were not present," Kabot, who earned a Master of Fine Arts degree in Fiber, says with a laugh.

"I didn't look at it that way!" Desmarais, who earned a Master of Architecture, interjects during a recent Zoom call.

Kabot explains that, while reorganizing Desmarais' studio, she wanted to find a new way of seeing common objects.

"I went through by hand and catalogued items in her studio while she was not present," she adds. "I ultimately made a book about these items."

That sense of revealing what's hidden would be a recurring theme for the pair throughout the years—and into the present day when a request for proposals from the Cleveland Clinic's Art Program and Office for a Healthy Environment (OHE) was posted.

The studio "invasion" led to a long and fruitful exchange of ideas—even as Kabot moved to Cleveland to take a position as chair of the Department of Drawing at Cleveland Institute of Art and Desmarais relocated to New Orleans to take a position at an architecture firm.

Years later, it would be Desmarais who reached out with an offer.

"I was saving pieces from (an architectural) model I was making and mailed them to Sarah," she recalls. "She started a collage and we sent them back and forth a half-dozen times."

Desmarais credits this exquisite corpse-style exchange with sparking a realization that making art was her true calling.

"Shortly thereafter I did a residency at Banff (Centre's Artist in Residence Emerging) and I married an artist," she observes. "Some time passed, but, after that first collaboration, I realized I wanted to pursue an art practice."

It also cemented for the pair that they complemented each other in ways that would prove advantageous when producing work as complex as their first large-scale collaboration: a sculpture that would hang above the entryway on St. Clair Avenue at the refurbished Westin Hotel in downtown Cleveland in 2014.

"I didn't seriously consider the request for proposal unless Marianne was interested," Kabot recalls about the lead up to winning the commission. "We relied on our (previous) trade in drawings and exchanged drafts that way. There were a lot of phone calls to find a shared path and through that process we started to define a notion."

The homing instinct of birds inspired the sculpture, titled Terrella, a Greek word signifying "small world." It also references Cleveland's early days as a port, where ships would dock near to the location of the hotel.

"Travelers would be navigating to this spot," Desmarais says. Mapping the natural world ultimately figured into their choice of a bird's-eye view of the Cuyahoga River drawn in perforations on a metal scrim. It gathers ideas on nature and technology, two currents that run through their work.

In 2020, a second opportunity to collaborate appeared—this time, due to one of the more revelatory pairings in corporate art. The Cleveland Clinic's Art Program and its OHE share a roof at the Stanley Shalom Zielony Institute for Nursing Excellence. One is charged with curating the vast fine art collection owned by the Cleveland Clinic and the other is responsible for the environmental commitment the hospital giant has undertaken in recent years, including figuring out a pathway to carbon neutrality and the elimination of waste heading to landfills by 2027. The two departments launched a joint program that produces art at an important intersection—one that looks at the enormous resource consumption of healthcare institutions.

Kabot and Desmarais won this, the second commission in a series which called for a reimagining of medical waste. In this case, the pair proposed a sculpture fabricated from hundreds of pounds of plastic tubing and valves from intravenous (IV) kits that had gone beyond their expiration date. Sometimes these kits can be donated to hospitals in the developing world, says Emily Szramowski, OHE administrative program coordinator, but these were past that date, too, and were headed for the landfill.

The resultant piece, Double Loop, was installed recently, soaring above the nursing students who enter through a second-story atrium in the Zielony Institute.

"I think what this piece can help us understand is the unseen volume it takes to run a hospital and make people healthy," says Sienna Brown, the newly-installed curator of the art program at the Cleveland Clinic.

To its credit, the Clinic is attempting to address the vast stores of waste that are produced by health care. In addition to its zero waste goal, it has a full-time staff person devoted to "greening" their supply chain, says Szramowski.

For Desmarais, the crush of solid waste moved from abstract to reality in September when municipal garbage pick-up in her hometown of New Orleans ground to a halt in the wake of Hurricane Ida.

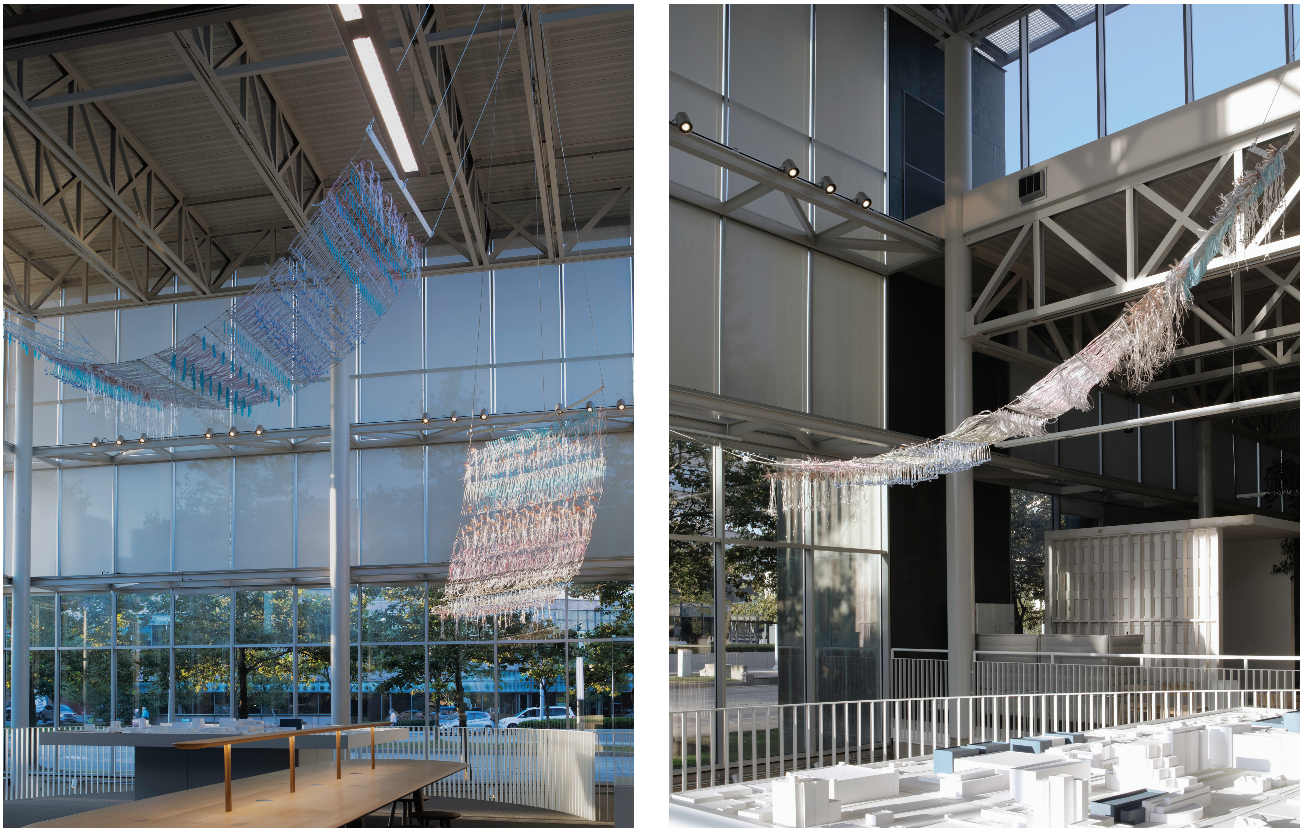
"I'm living through it," she says. "We should be using less or reusing what comes from our hands."

"This is a story of brilliant advances, with a lot benefit, but then we see what comes after," she continues. "It's the endeavor. It requires this running ahead, but also this circling back. We know if healthcare is working to maintain our lives and our wellness, they fundamentally should not be impacting the environment to make us unwell."

Szramowski says that the Clinic annually diverts 8,000 tons of medical waste, including IV kits, through nonprofit groups like MedWish International, and with private sector companies like Cardinal Health and Mentor-based STERIS.

WASTE AS MAGICAL DISCOVERY

"What I find magical about (Double Loop) is how effortless it all looks," says Brown.



ABOVE AND PREVIOUS PAGE: Sarah Kabot and Marianne Desmarais, Double Loop, expired medical supplies (Installation views). Images courtesy of the Cleveland Clinic.

This was no small feat given that each of the two fabrics weigh nearly 200 pounds. The Art Program's installation crew worked forty feet above the ground for two, ten-hour days rigging cables and a fine steel mesh that Kabot and sometimes Brown affixed the art to. Planning involved engineers, architects, and the artists devising a system to support and give the work its tapestry shape with a slight twist.

The results are a triumph—two translucent, colorful fabrics attached to exposed structural beams inside a light-filled space that has giant east- and south-facing windows fronting on Euclid Avenue. Sunlight illuminates sections and end points at differing times of the day. Some of the larger tubes were spray painted a sepia tone and arranged in floral shapes, while thinner, pink strands were arranged to drape below the surface like sea grass, for example.

"We had to solve how to put a forty-foot textile that looks diaphanous, but is heavy, into the air," Kabot says.

Their strategy involved Kabot clearing her garage at home to test ideas and build it out in segments. Desmarais built a computer model that arranged the valves into color sequences. They found out, when they cut the tubes, how light reflected from the edges like facets in a gemstone and interacted with the colorful valves. The artists think of the tubing as having a fiber-optic quality.

"Cutting things free and cutting them up and reattaching them into forms was the beginning of seeing in the familiar unseen qualities," Kabot says.

"We didn't want folks to think about IVs and think about a loved one," adds Desmarais. "I've been a (hospital) patient and it can be debilitating to remember all of those contraptions. Some of the apparatus had nice color, so we tried to amplify how things might (look) in the natural world."

Double Loop is the second commission in the series between the two offices at the Clinic—the first commission was 2019's Makeshift Sanctuary, by Cleveland artist Dana Depew, featuring a brightly-colored reuse of boxes that hold pipettes, those slender glass tubes used for measuring liquids in medical laboratories.

"Health and sustainability and art are interrelated," comments Szramowski. "I think the collaboration will be getting bigger, in more public spaces, with more talks around why it's relevant and important."

Brown expects that the pandemic, and perhaps the sudden appearance of climate-related disasters, will shift the nature of the series going forward.

"COVID has changed the conversation around health care," she concludes, "and I don't think anyone knows yet how. (Ahead) we have several large projects, and I think it will be exciting to see what artists will come up with."

Artist Qian Li, in her studio.

Qian Li speaks for herself. She recognizes the power of this, and the limits of that power.

Her art is humbling to encounter. She has exhibited art in an impressively-diverse range of media. Li's body of work includes painting, installations, prerecorded and interactive videos, live performance, and animation. The content of her work is more than equal to its technical prowess. The artist bares so much of herself. She makes visible and visceral for her audiences her formative memories, recurring dreams, fears for her children, and feelings that can be difficult to admit to oneself.

Even still, she understands that while we can work to create a distinctive voice, we can only truthfully speak of that which we know from our own lives. Any individual trying to understand a vast, complex society will necessarily have a limited perspective. "I'm so little. I'm like a sand grain in a whole universe. I hope I can see the whole thing from a good perspective," Li said.

Li's perspective is broader than most. Born in Qingdao, China, Li earned her BFA from Academy of Arts and Design, Tsinghua University. She moved to the US to attend the University of Massachusetts Dartmouth, where she was awarded her MFA. She is now a professor at Cleveland State University, and serves on the board of SPACES Gallery. She has set down roots here, and continues to.

"I like Cleveland. It's a very peaceful place to live. It feels like home," Li said.

But the slow process of acclimation into a new culture is not without its challenges. English is Li's second language. She speaks it well, but remains self-conscious. She worries that she misses nuances in conversation. Networking in certain circles can be difficult. "I feel like there is a community here that I can't break into," Li said.

The art department at CSU, and the creative community more generally, have been more welcoming to Li.

"I feel I'm treated more equally as an artist. Artists are more welcoming in their culture and personalities," Li said. "My circle is still pretty open-minded. People take me aside and ask if everything is ok."

Her students' tolerance and curiosity especially encourage her. "Students are less discriminating. Younger people are more open-minded to difference," Li said.

While individual colleagues have supported Li, institutions and audiences can be chillier to expression of Chinese culture. In 2015, Li curated the 2015 exhibition *Tradition Re-Interpreted: New Work by Chinese Artists*. It was a long and intense undertaking. More than a dozen contemporary Chinese artists contributed works in painting, photography, and digital animations. Some crafted site-specific installations for The Galleries at CSU. Li says the show attracted healthy attendance from the local Chinese-American community. Some Chinese-American high school teachers even brought students to the show.

A SAND GRAIN IN A WHOLE UNIVERSE: QIAN LI

by Joseph Clark

However, Li was disappointed by the show's reception among the mainstream Northeast Ohio art world. Many of the contributing artists, such as Chen Shuxia, Yao Lu, and Yang Yongliang, have high profiles internationally. Shows by artists with comparable clout—but hailing from non-Asian backgrounds—had received extensive press coverage in Cleveland arts media. *Tradition Re-Interpreted* did not. "I don't think it was well-appreciated after such a great effort," Li said.

Li is uncertain whether the exhibit's attendance was hurt by American suspicion of the Chinese government, or by other anti-Asian sentiment. "I don't know if we're discriminated against as Chinese," she said. But in any case, the lack of interest in art by international artists was disillusioning for Li. She is not sure if she will curate another large show of Chinese art. "It's very discouraging," she said.

Many AAPI (Asian American and Pacific Islander) people suffer from uncertainty about whether bad treatment they have faced was the outcome of anti-Asian racism. Reading motivations is always a game of indirect inferences and best guesses. Whole new layers of difficulty pile up when someone might be deliberately hiding socially-discouraged attitudes like racism. But society-wide changes in attitude are easier to recognize. Without hesitation, Li says racial discrimination has gotten worse in the last several years—years which saw President Donald Trump launch trade wars, and shift blame for coronavirus' spread away from himself by branding it "the China virus" or "kung-flu." By villainizing an entire nation with no thought for the collateral damage it would inflict on AAPI people, Trump and right-wing media gave permission to ugly impulses.

"People feel they don't have to hide anymore. They kind of have an excuse to discriminate," Li said.

As late as the summer of 2021, Li had not personally experienced COVID-related harassment because of her race. She took precautions to avoid it. During the earliest months of the pandemic, she had avoided leaving the house. When she did step outside, she wore a face mask, glasses, and mask to conceal her appearance. And Asian friends told her they had been flipped off or honked at by passing drivers. Li's children had played with other children who seemingly paid no attention to race. But after the start of the pandemic, she said their classmates started saying things like "This is the China virus, don't talk to Chinese kids."

Li said she suspects the children heard anti-Chinese rhetoric from their parents. But she struggles to explain the bigoted comments to her children. "I don't know how to talk to my kids about it," Li said.

In Li's perception, discrimination is a learned way of thinking. She circles back to her students at CSU. Older and more experienced than children, they are able to move beyond inherited prejudices.

"They seem to treat each other equally," Li says of her students. "I think society is moving in the right direction."

ON WORKING TO STOP ASIAN HATE IN CLEVELAND

Sunday, March 28, some 1,000 Clevelanders walked down Payne and Superior Avenues, the arteries of AsiaTown. Across the country, they were accompanied by countless others in the street that same weekend. All had been spurred to action by the shooting of nine people in the Atlanta, GA, metropolitan area. Eight victims, six of whom were women of Asian descent, died.

The murders were only part of a larger grim pattern unfolding across the nation. Incidences of harassment, intimidation, and violence against Asian American and Pacific Islanders (AAPI) have skyrocketed since March of last year. Aggressors irrationally have felt licensed by the Chinese government's failure to contain COVID-19 to inflict collective retribution against anyone of Asian descent.

Not only are threats against AAPI people increasing, but they are more often escalating into violence. According to Stop Asian Hate, 16.6 percent of bias incidents in 2020-2021 involved bodily assaults; the previous year, 10.8 percent of reports did. Sixty-three percent of reports were made by women.

Locally, the AsiaTown demonstration drew participation from organizations like MidTown Cleveland, OCA Greater Cleveland, and OPAWL. Both mayoral candidates pledged to fight anti-Asian bias in city hall by requiring "bystander training" for city employees, or appointing more AAPI staff.

Even in the arts community, we cannot rest easy in the assumption that egalitarian attitudes alone make our institutions welcoming towards racial minorities, or engines of change in wider society. If the arts community is to be a partner in the struggle for real freedom and equality, we have to listen to the people inside it who have been hurt or excluded. And to listen, we must amplify speakers who have not been given platforms.

To that end, *CAN Journal* is launching a series of features centered on AAPI artists in Northeast Ohio. This piece is the first in that series.

Even in the most welcoming environments, discussions about race are difficult, emotionally raw, and demanding of vulnerability on the part of speakers. Those who stand up for themselves against discrimination can be accused of being "oversensitive," "complainers," or even "crazy." Some people experiencing prejudice may still be employed alongside bigoted coworkers or within toxic institutions, and therefore risk reprisal if they speak out. Some artists fear being tokenized, being pigeonholed as "an Asian artist" whose individuality is not recognized. Some do not wish to relive painful experiences, or broadcast humiliations inflicted on them to a wide audience. Others don't know what, if anything, they have to say about race. We are thus immensely and sincerely grateful to all AAPI artists who have agreed to participate in this series.

No individual can convey all the richness and nuance of another's experience. Nor can they speak for an entire demographic with fuzzy, constantly-shifting boundaries. So readers should understand one AAPI artist's statements as just that: one person's statements. Even within a community like contemporary Asian American artists, there will be many different, even disagreeing, perspectives. It is from the respectful meeting of opposing narratives that people in democracies work out civic life together.

-Joseph Clark

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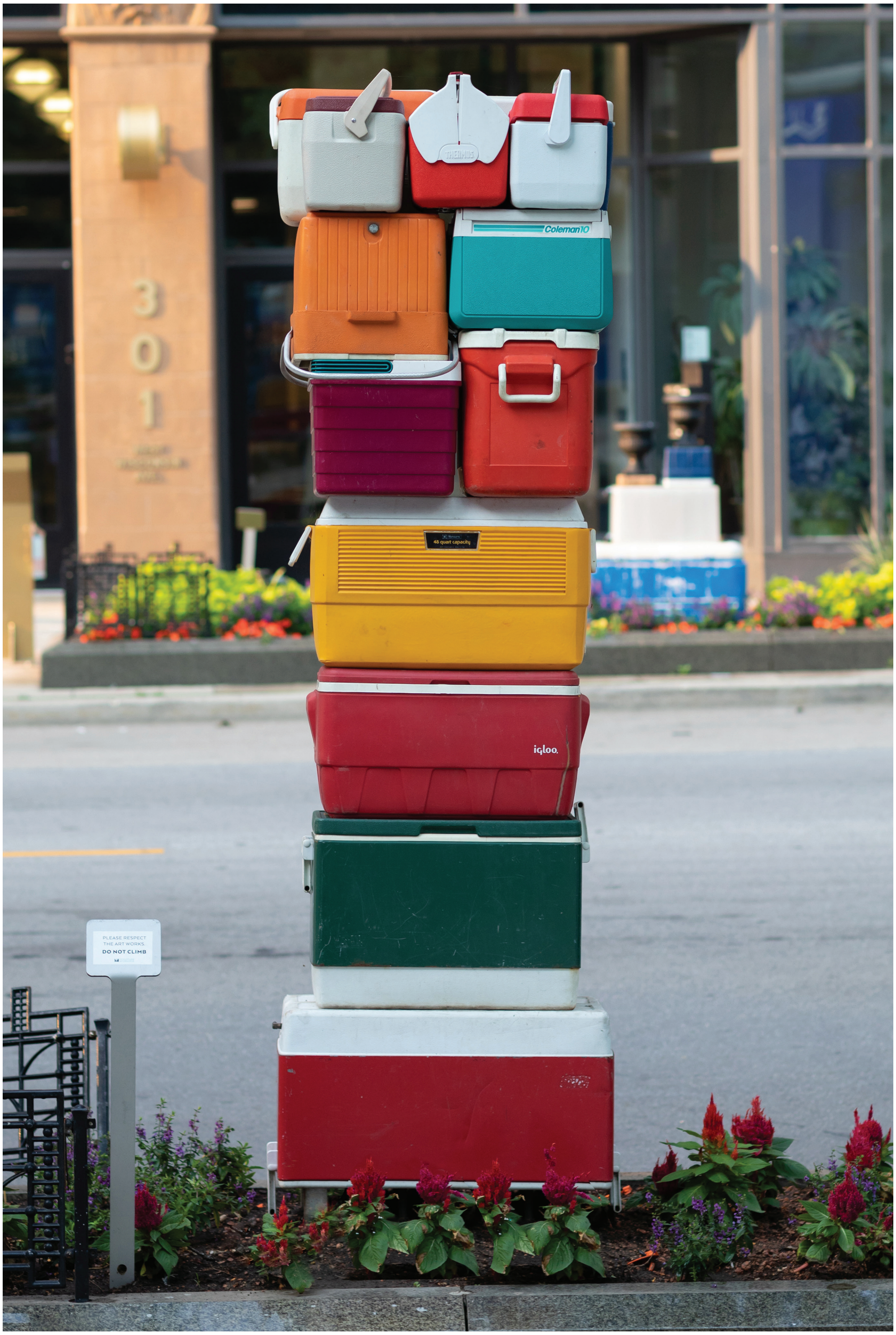
COLLECTIVE ARTS NETWORK: THE FIRST TEN YEARS

January 2012	The first *CAN Journal* is in print
June 2012	The first *CAN Journal* quarterly, magazine format Summer 2012 edition
2013	*CAN Journal* wins award for design by AIGA Cleveland
2019	*CAN Journal* named Best Magazine in Ohio in Press Club of Cleveland's annual Excellence in Journalism Awards
2020	*CAN Journal* wins first place for Criticism and Column Writing in the Press Club of Cleveland's annual Excellence in Journalism Awards. Michael Gill wins first place for Column Writing
May 2021	Publication of Summer 2021 *CAN Journal* marks beginning of 10th Year
May 2022	CAN begins its second decade with a new design for our award-winning magazine
July 2022	CAN Triennial: *YOU ARE HERE* opens
August 2022	CAN's Tenth Anniversary Party

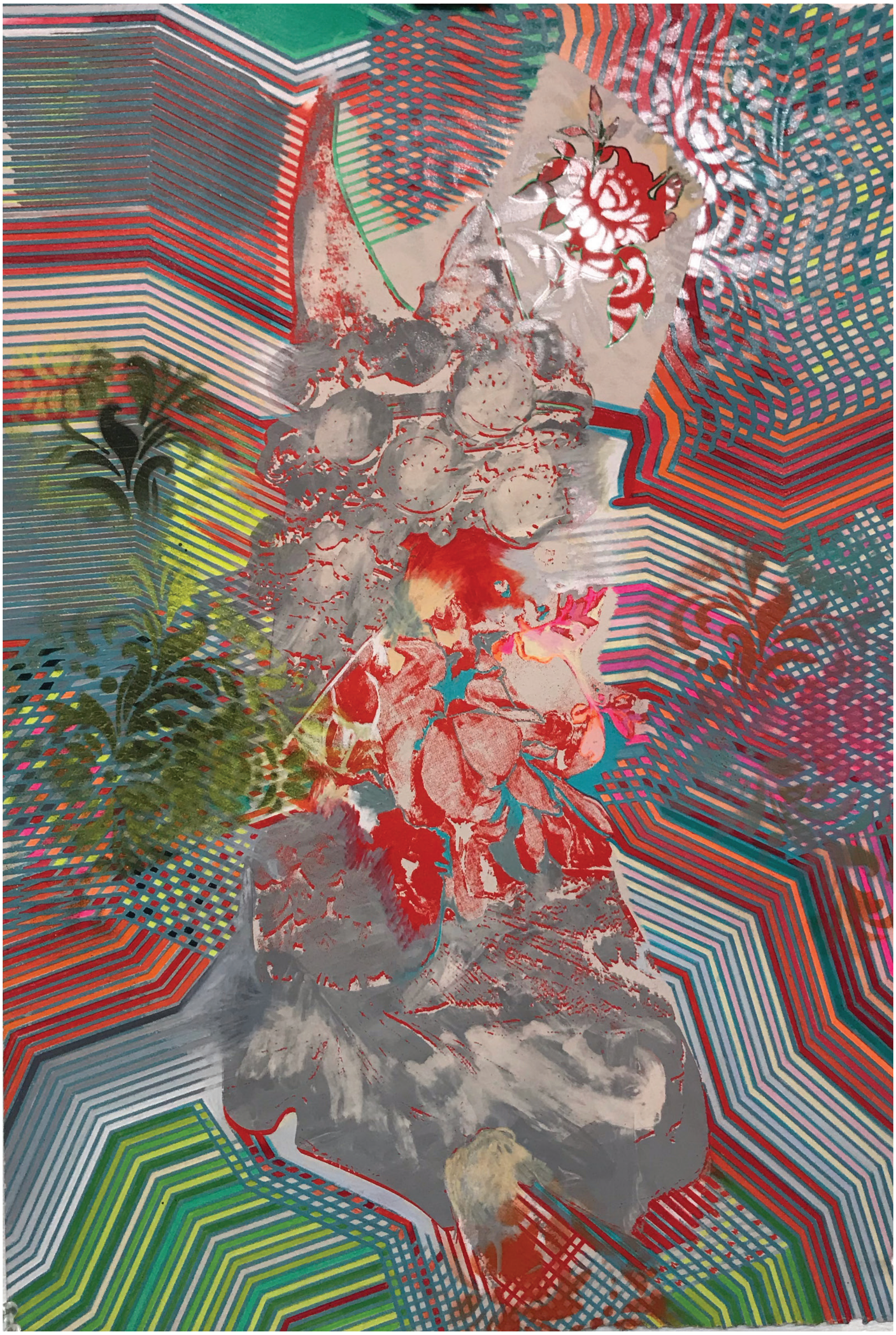
REDEFINING REALITY

by Douglas Max Utter



Lauren Yeager, Cooler Tower, found objects, 2021. Photo by Meg Strobel / Sculpture Milwaukee.

Sculptor Lauren Yeager and printmaker Corrie Slawson are winners, respectively, of the 2021 Cleveland Arts Prize for emerging and mid-career artists.



Corrie Slawson, Dissolve 2021, screenprint and prismacolor pencil on grey Stonehenge, 22 X 15 inches.

LAUREN YEAGER, 2021 WINNER OF THE CLEVELAND ARTS PRIZE FOR AN EMERGING ARTIST

Sculptor and photographer Lauren Yeager is recipient of a Cleveland Arts Prize for 2021, in the Emerging Artist category. Like the majority of fine arts practitioners in this country with (or without) an advanced fine arts degree, she also has an unrelated day job, which she's good at—but then there's her other, at times more bohemian life, centered around a studio space, located literally on the wrong side of the tracks. Yeager shares part of a factory floor with a few other art makers on an upper storey of an anonymous brick structure. The building runs along one side of an avenue a few blocks from East 55th Street, where a low railroad bridge slants above a street full of potholes. Yeager tells me that during her nighttime sojourns the trains run every twenty minutes. The racket of a late-night train, I imagine, is inspiring in its way—so is the palsied rattling of the antique wood and steel freight elevator, shaking as it brings us up to the fifth floor.

But in fact, the vintage grit of these surroundings is at odds with Yeager's cutting-edge aesthetic experiments. Generally working with up-to-date debris, she scours the twenty-first century urban trashscape, salvaging bits and pieces from the wreck of market-driven functional design. Since her graduation from CIA about ten years ago, the Nashville, TN, native has evolved a unique combinatory art of 3D non-sequitur. When she was invited to take part in FRONT Triennial two years ago (Yeager, currently represented by Abattoir Gallery, was one of the very few Cleveland artists selected for the inaugural edition of that internationally-focused exhibit), she filled a spacious factory loading area with a show of found-object "bases". Varying wildly from rusted iron and peeling wood to cement, stone, and polyethylene—and from actual carving (there was a stone foot somewhere) to heavy-duty industrial equipment—it was a truly delightful exploration of one thing leading to another, like actors in search of a play, or prefaces trying to manifest a text, or question marks with amnesia.

At the moment, her studio is littered with white, red, and blue rectangular slabs made of textured thermal plastic—the lids of different brands of coolers. In their natural habitat, which of course is football tailgating, these are used to shelter beer cans and bags of ice. For Yeager, though, they're more like syllables in a newly-discovered language. The manner of display is an important element in the art that Yeager practices, and at this point she's still imagining just how to mount the slab-like samples of polyethylene culture on a gallery wall at Akron Art Museum, later this year. If she stacks them a few inches apart, climbing toward the ceiling like a ladder, the installation might be seen as an extension of classical minimalist approaches, using found objects rather than objects prescribed and controlled by the artist. Consider the body of late work by postminimalist master Donald Judd, some of whose best-known works are a series of identical shelf-like or drawer-like rectangular so-called "specific" objects, displayed in a vertical format rising some fifteen feet. Judd's pieces—like the 1989 Untitled ten-tier object at Cleveland Museum of Art—create a kind of categorical extension of space and work, visible when deliberation and facture stretch toward an abstract ideal (that's one theory anyway).

From a more laid-back standpoint, Yeager's watchword might be "adaptation," rather than abstraction or minimalism. Ideas of repurposing and recycling occupy a central place in much of her art—often giving way to the sheer fun and fascination of sudden recognitions, recombinative playful processes, and associative construction. Ultimately her unspecific objects get a big boost from their non-minimalist, anything-goes composition, which is just about opposite to Judd's philosophic asceticism. In the case of her cooler lids, the fact of their patented polypropylene constitution (a handy substance not in existence before 1955) points her loosely organized objects back toward a subfoundation of molecular innovation. This is art for a human world that is well on its way to redefining reality.

Two things most artists need, as they stall at the on-ramp to cultural glory, are more money and wider recognition. The Cleveland Arts Prize—retooled extensively since its origins as a single-award, civic-minded, cash-free celebration in the 1960s—provides those advantages for an ever-larger group of artists in a variety of fine arts disciplines. Presented, debated, and proposed (or not) during an initial round of discipline-specific panel discussions, the final selections of individual artists are made by all of the organization's juries, convened as a whole. It's a thorough, conscientious process, and the results are anticipated with bated breath. This year the prize brought at least the usual amount of drama, amplified a bit by the necessity of remote panel meetings. In fact, 2021 is one of the more exciting years for the prize in recent memory, bringing awards of $10,000 each to a number of extraordinary artists, like Lauren Yeager, currently working in Northeastern Ohio.

CORRIE SLAWSON, 2021 WINNER OF THE CLEVELAND ARTS PRIZE FOR A MID-CAREER ARTIST

Another notable is Corrie Slawson, honored in the Mid-Career category. Currently teaching painting and drawing at Kent State University, Slawson is among Cleveland's most-admired contemporary printmakers and all-around visual artists. Long an important presence at Zygote Press, Slawson has exhibited her prints, collages, and landscape interventions in most major venues in northeastern Ohio, winning residencies abroad in Germany and Mexico. Her work is represented in Cleveland by Shaheen Modern and Contemporary Art. The artist lives on the East Side in a house equipped with an attic studio, where the stairs are narrow enough that the average adult human foot only fits on them sideways—but the climb is worth it. The long room under the eaves runs from front to back, packed with work tables, flat files, and a wonderland of works in progress (there's also a printing facility in the basement, marketed as Ping-Pong Press, and evidently room for her family in the intervening stories).

At the moment she's preparing a series of print/collages for a show opening November 7 at Massillon Museum. Titled *Endangered*, some of the compositions for that project are at least a yard long, printed, painted, and collaged on creamy heavyweight Stonehenge papers. Their abstract combinations of images are full of endangered species, but also color, texture, and movement—spasms and storms, beauty and places of peace and rest. One composition—dominated on one side by saturated, semi-transparent yellow and green running up against a blood-colored mist floating in the center—has a little tent of blue (as in Wilde's poem about his imprisonment, or a painting of that name by Julian Schnabel) just at the upper margin: a short breath of sky. Several of these fantasias cover or augment an odd, grainy enlargement of a black-and-white photograph placed near the middle of their composition. It looks like workmen hauling one of the Moai of Easter Island by ropes, or a confused, post-colonial dream of Gulliver and his Lilliputians. Taken as a group, with their swift kaleidoscopic patterns, and the twists and gyres of history mixed with memory and fear, Slawson has made narrative tapestries for the Apocalypse. Using a tonal range from newspaper-like black and white, through saturated reds and yellows, pinks and greens, calmer stretches of taupe and glorious shimmers of gold, they seem spangled with wealth as well as poverty, and hard, bright sunlight, even when Slawson stencils a cluster of stars. Animals, houses, and people are stirred into the mix, draped in geometric patterns or threatened by inky, off-black storm clouds.

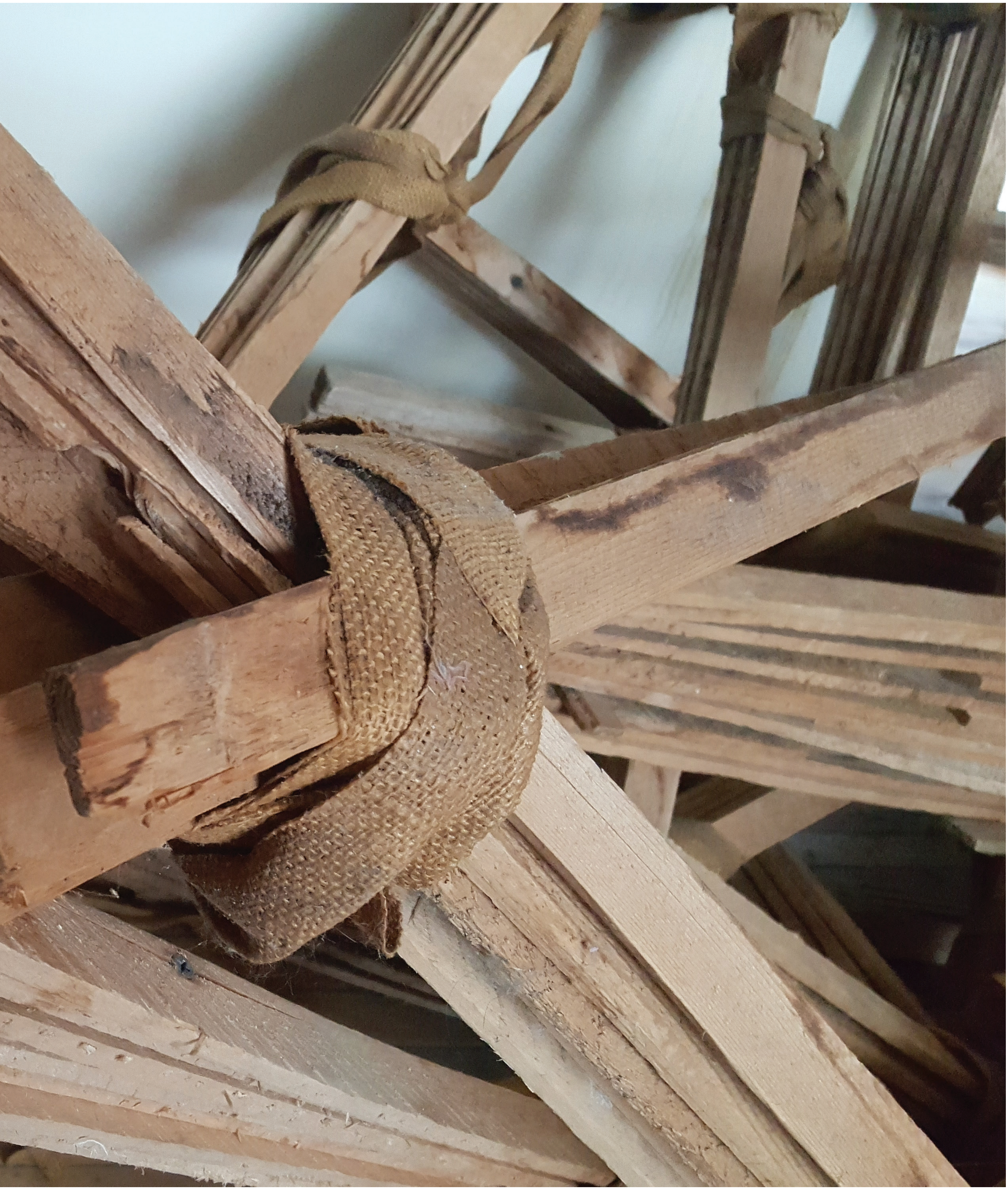
Among the most powerful is a vision bounded on the upper left by a flowering patch of hexagons, like the tesserae of an ancient mosaic, and on the right by a chandelier, seen from below against a dark ceiling—a midnight sun presiding over the natural world as it accelerates toward an unimaginable future. As with Yeager's work and materials, there is a strong awareness of structure and elemental process beyond mere form in Slawson's meditations. The essential categories of solid, liquid, and gas succeed one another as her alternating layers and sections of print, collage, spray, and blank white paper form and dissolve their painted world. Darkness and light model the perspectives of each new genesis, recurring in the cycle of ages.

CAN Journal *congratulates Corrie Slawson, Lauren Yeager, and all the 2021 winners of the Cleveland Arts Prize: Emerging Artist Mourning [A] BLKstar (Music); Mid-Career Artist Alice Ripley (Theatre and Dance); Poet Raymond McNiece (Lifetime Achievement); Dr. Joseph Garry, Jr. (Robert Bergman Prize); Sean Watterson (Martha Joseph Prize); Clara Rankin (Barbara S. Robinson Prize); and Franz Welser-Möst (Special Citation from the Board).*

THE FIFTH ELEMENT

Charmaine Spencer at The Sculpture Center

by Michael Gill



Sculptor Charmaine Spencer says she remembers the specific moment when she decided to become an artist: she was sitting under a kiddie slide as a young child, making mud pies. At that time, she thought making art meant painting. So she did that for a while, especially in high school, mostly making abstractions. One of those hangs now in her studio on the top floor of 78th Street Studios. But throughout her youth she was immersed in day-to-day creation by necessity, making things with found, salvaged, and natural material—using what was available.

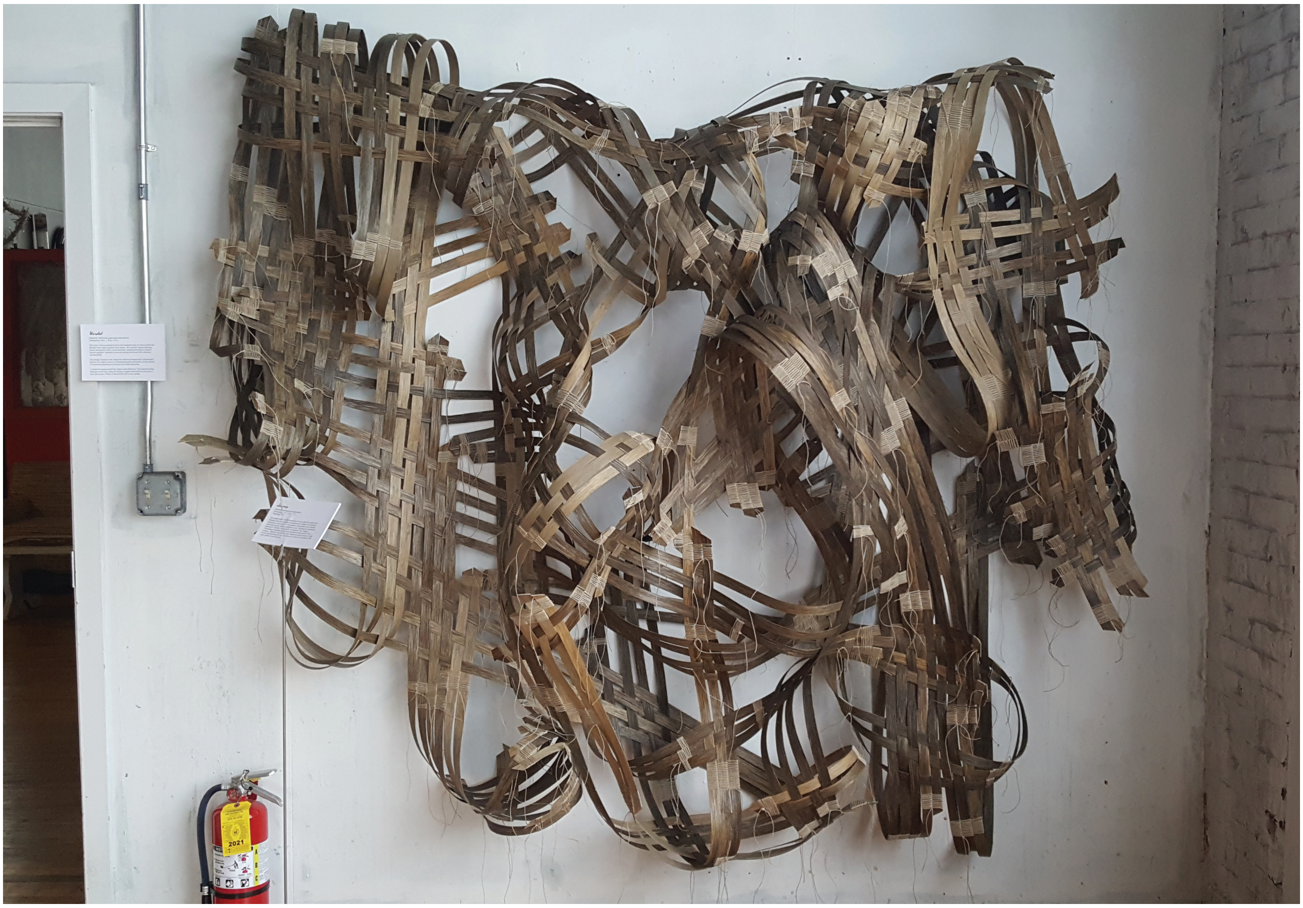
She grew up in Ann Arbor, Michigan, but in a life not associated with the university there. Her father had been a farmer in Mississippi, where he grew cotton. Her mom helped with the picking. They moved north to Ann Arbor, where her dad got a job at a ball bearing manufacturing plant.

"Growing up poor, you have to make do with things you have. You have to come up with what you need for the least amount of money. Usually it is something that nature made for you, or something used for a new purpose, like if you are going to have a swing it might be a tire swing, or if you need a planter, a planter made from an old tire. I feel funny if that kind of challenge isn't there."

Her childhood making included "blanket circle" with her sisters, which involved sitting in a circle and disassembling old clothes to be reassembled as blankets. "It felt like punishment," Spencer says. There was also the construction of furniture from salvaged wood and cardboard, using a set of pink tools her mom brought home. She and her mother even made their own beds, using big slabs of foam for mattresses, and stitching fitted sheets from Sesame Street blankets bought on sale.

Those skills and perhaps more importantly that inclination to use free or low-cost supplies have deeply informed her artistic practice. Spencer is known for her use of natural, found, and re-purposed materials in sculptural pieces. Her studio is filled with works both in progress and finished, and improvised or salvaged wooden furniture. In her sculptures, you can find lath bound in complex forms, bent strips of wood, driftwood, and even dirt. One corner is a seating area, with couches completely surrounded by thriving green plants. She's committed not only to those materials, but also to the idea that the things she makes will eventually break down and nourish the soil, or perhaps plants, birds, or other animals.

She says the reason she enrolled at the Cleveland Institute of Art—at age thirty, after supporting herself as a home health care worker, already making art, and after a two-year stint travelling the country by train—was to figure out her own definition of art.



Charmaine Spencer, Journey, reed grass and hemp thread, 7 X 7 X 1.5 feet, 2021.

"I didn't know how to define it. If art is everyday life, how do I make art for other people?"

Her conscious evolution as a sculptor began shortly after she enrolled at CIA. She lived first in Euclid, commuting by bus to class, and then moved to the Hodge School at the same time Michelangelo Lovelace was living there. She studied sculpture with Amie McNeel and Kim Bissett.

Bissett recalls that Spencer arrived on campus with skills, and an interest in learning. "She knew who she was. She had an interesting, unusual combination of being so hungry for learning, for new information and new ideas, and yet she had a direction. Those things don't always go together."

Years later, Bissett says she believes she remembers all of Spencer's work from that time. "I can't say that about all my students," she adds. "Her work doesn't look like anyone else's, to me."

Spencer has had a steady stream of commissions and recognition. She's a past winner of the Creative Workforce Fellowship, grants from the Ohio Arts Council, and commissions from IngenuityFest, CAN Triennial, and the Hilton Cleveland Downtown, adjacent to the Convention Center. She has also been part of multiple group shows, including the extremely well-received *seenUNseen* at Artists Archives of the Western Reserve in 2019. But this winter, a show at The Sculpture Center, featuring five large-scale vessel installations and at least two other significant works, will be her first solo show since another at the same venue way back in 2009.

For her upcoming show, she plans a series of vessels, including one that she made for The Sculpture Center's 2021 exhibition, *Crossroads: Still We Rise*. She's making them in a manner similar to the way the Maasai tribe in Tanzania make their homes, which she learned by watching video documentaries on YouTube. The Maasai women are responsible for the task. They first build a frame for each hut out of branches, then weave over them a lattice of smaller branches or reeds, and then over that apply mud and cow dung. The tribe is nomadic, and the shelters are built to be temporary.

The first of Spencer's vessels, made for the *Crossroads* exhibition, was installed physically at The Sculpture Center, and—via Augmented Reality software—virtually at the entrance to Woodland Cemetery. During the COVID pandemic, while she was making the vessel, the idea of communicating with ancestors became a big deal for her. "Because of COVID, you are stuck in your head. And then there was George Floyd, and the protests, and living in fear. Asking for help and guidance from ancestors was an awakening, a coping strategy. What did my ancestors do during outbreaks?"

The vessel was a way of channeling that energy. Visitors to the physical installation were invited to write out their questions, feelings, thoughts, and fears, and put them in the vessel: a way of asking questions and communicating with the ancestors. She kept all those pieces of paper, and plans to use them in a new piece for the upcoming show.

In all, she plans to make five vessels for this winter's exhibition. Each vessel will represent a different one of the classical elements of matter: earth, air, fire, and water. To those original four, Spencer adds people. People are the fifth element.

* * *

In the hallway approaching Spencer's studio, the artist has made an installation of photocopied photos on the wall, perhaps twenty feet in length. There are scores of photos showing scenes of protest spanning decades, from throughout the twentieth century, up to more recent actions. They show horrific treatment of people by police. They show people demanding respect. In case you didn't know, a bold banner spans the whole thing: BLACK LIVES MATTER.

This installation has evolved and moved over the years. For some time, it was inside her studio. Now you see it before you get there.

Spencer talks frankly about being a Black artist. She recalls that while she was a student at CIA, she made a Christmas tree with ornaments that were figures of lynched people. "And people didn't know what to say. And my mom was big into Christmas. There was a time she feared being lynched. But no one knew what to say. You can't say 'we like it.' No one wants to say 'We don't understand what you are saying.'"

She says when her studio is open to the public, and she is there with a white friend, people compliment the friend on how nice the studio looks.

"It happens every time I open my door," she says.

She adds she has a difficult time getting solo exhibits because of her skin color, and that sometimes her expectation of rejection is a hurdle she has to overcome to even apply.

In recent years, she says she has even faced criticism from other Black artists, who say she is making art that white people want to see. "But they say that not knowing where it is coming from," Sencer observes. "Yes, it is beautiful, but the message behind it, the method, the process—that is something else."

She continues talking about her work in this light, and the ways that people respond to it, and what it means. "Now I have all these natural materials. They are bound, and broken down, and it is about resilience, and the state of being able to live in peace beyond all that, and on the flip side, the horror. That is the basis I am working from. My work is burnt. Those slats are tied, bound, stressed."

Informed by ancestors and all that history, her series of five vessels for the upcoming exhibition at The Sculpture Center takes pain and stress and poverty and transforms them into beautiful works that embody optimism for her own life, and for humanity.

"We have the capacity to be better," Spencer says. We are the fifth element. We can be a natural disaster, or we can change and be a positive force on this planet."

Charmaine Spencer's exhibit at The Sculpture Center opens with a reception from 5:30 to 8 pm Friday, January 21. It will be on view through March 5.

AJA JOI GRANT CAN SEE WHAT YOU CAN'T SEE

by jimi izrael

Aja Joi Grant is a printmaker and photographer who uses digital media elements powered by spirituality and a commitment to The Community. Beginning with this issue of *CAN Journal*, she curates a street photography feature called Photo Poets, highlighting different photographers each quarter. We talk about her show at The Current, the photographer as G-d and Steely Dan. Also, the tummy-rub my cat Mathilda missed out on.

JIMI IZRAEL: You okay with moonshine?

AJA JOI GRANT: (unshaken) Yeah, that's fine.

JI: (sits down to pour) Tell me about the very first picture you took.

AJG: (takes a sip) The very first picture I took, well, I always took, like disposable cameras with me on road trips and stuff like that.

JI: That's old-school old. (sips) How old are you?

AJG: 24, 25.

JI: (incredulous) You're a baby. What do you know about disposable cameras?

AJG: I was growing up in the early 2000s, and I was still… A lot of things from the nineties were still carrying over. So I was using those a lot. And when I got to high school, that's when I decided to pursue photography with the support of a lot of my teachers and professors as I moved through college and things like that. I didn't always want to be visible. When I started to browse the art world, I realized that it was very white. A lot of white artists just doing anything and getting notoriety for it. So I was just like, oh, I don't know if there's room for me in this art scene.

So I kind of, my practice elevated with support from colleagues and family members and things like that. And building my own sense of community. And it's interesting; I feel like as an artist, I have more control of my narrative because I have control about what I put out, and how I put my artist statements, and how I'll write things on Instagram or how I'll post anything that I decide to put out.

JI: So there had to be a moment when you took a picture, and you saw something, and you knew in your heart that you saw something that other people didn't see.

AJG: I think it would be the picture that I… It wasn't when I took it. It was more so when I edited it and finished composing all of the parts of it. From 2017, I believe it was called Oshun. I don't have it showing anywhere right now, but—

It's a picture of me sitting on my bed, and I edit in the river to cover up my whole bed. So it looks like I'm just in the middle of the river. And I got a lot of reactions from that. And I remember thinking that it came together really well. I never always have the idea of my composites when I'm taking the pieces of them. I kind of just see how the elements work together and see if it makes sense visually.

JI: I'm a layperson. To me, that just sounds like Photoshop. I mean, at what point is what you're doing just Photoshop, and at what point is it art? I mean, which is art? Is it both and, or either or?

AJG: I think it's both. And because I like to have my work be a little bit open-ended so people can have their own interpretation of it. But I also have, I tend to have a very spiritual process to my work and a very spiritual intention to the things that I'm doing. They tend to mirror the things that I'm working on, the things that I'm going through and understanding when it comes to my spiritual practice, things like that.

JI: Tell me about your spiritual practice.

AJG: So I practice in an African traditional religion—Kemetic science. So we do a lot of the parallels. I do study a lot of Yoruba teachings, but I'm mainly rooted in Kemetic practices and studies.

JI: And how does that manifest itself in your work?

AJG: A lot of the deities have their physical manifestation as animals or places in nature. The river would be Oshun. The woods are like different trees, different plants; they are like the earthly manifestations of the deities right. So I'll try to have those mirrored in some of my work, either, whether it's reflecting on the person or myself or certain things that are surrounding them. That's what I try to align my work with.

See, I really want to photograph Black people in a way that honors them and shows their power and their influence. Because there's not too many examples of that. And a lot of Black people don't like having pictures taken of them because they don't like how they look. And I think that there's a deeper reason for that. We're holding ourselves up to a white standard like I said before in this country. And that's a lot more than just what we think about every day and what we do every day. I don't think it's as in our face, as we realize. I think a lot of white supremacy is really deeply rooted in our daily practices. So I want to challenge that with some of the ways I photograph my subjects.

JI: You see white supremacy in the way that Black people are photographed?

AJG: No. I see white supremacy and the way Black people view themselves.

JI: Talk about that.

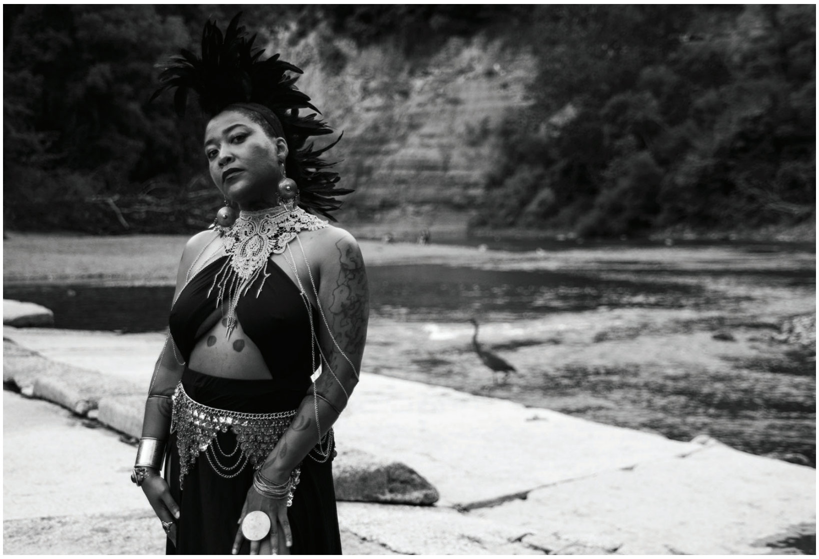
AJG: So I think we don't always see ourselves as just beautiful as we are. I feel like a lot of Black people feel like they have to step into a certain version of themselves to feel beautiful. But I like being able to photograph people just in their natural state. A lot of my spring portraits that I'm showing at The Current now are from just meeting up with people outside. Because we were still kind of getting back to being mixed in with people after COVID lockdown and stuff from last year. So I just really wanted people to feel their best again and feel honored and shown in a different light. Because a lot of people will tell me that I bring out things in them that they didn't always see.

JI: Is that good or bad?

AJG: I think it's a good thing. They never say it in a negative way. Sometimes people are surprised and sometimes people are just like, "Wow, I haven't seen myself like that in a long time."

JI: So you meet a subject, you approach a subject looking for something different?

AJG: Yes and no. Yes, I do look for that piece of individuality. But I also did a lot of work studying how to photograph Black features



PREVIOUS PAGES: Aja Joi Grant, Crossroads, digital and film composite photograph, 2021. ABOVE: Aja Joi Grant, Nekhbet, digital photograph, 2020.

in a flattering way. I think Black people are so used to being in pictures and not like how their face looks, not recognize themselves, the angle or the lighting isn't flattering. So they don't think that they look good or that they're photogenic. And I want Black people to feel more photogenic just naturally. I want them to know that they can look good in a picture and look like a piece of art.

JI: Tell me about the show. And tell me, did you feel inclined to have any of these conversations about your work? So first of all, where was it? Where was your show?

AJG: My show was at Current Cleveland on West 78th Street. It's a stand-alone gallery before you pull in the parking lot to the main campus. But it's a show called *Community Reverence*. And it goes back to some of my old work, but a lot of the work that I made of 2020, and earlier this year photographing my community. A lot of the people that were very supportive of me going through COVID and all the things last year and how we were really able to build some solid relationships and just form a very strong sense of community, which is a goal I really wanted to do, especially with Black people in Cleveland. Because we can be very siloed and segmented off and kind of cliquey in Cleveland.

JI: I'm not going to ask you to name your favorite, but there certainly must be a few highlight pieces that really get to the vision that you're chasing as a visual artist.

AJG: One of my God-sister, named Nekhbet. And I think the one other one I'm talking about is Crossroads.

JI: Nekhbet—what does that mean?

AJG: Nekhbet is an Egyptian deity. That's the one that she embodies personally in her practice. It's like a vulture deity. It's a goddess kind of similar to Oshun. And if you know that energy, because you know that Oshun has several different paths.

JI: When people look at your work, what do you want them to see?

AJG: I want them to see Black people as individuals and as unique people, and as multifaceted people. I want them to see them as people with goals and dreams and different things that might not make sense to them. But that's not their business.

JI: Sure. I think we all, we all want to be seen. We all want to control how we're seen. And I think life is about figuring out how we're going to be... How we can control how we're seen.

AJG: Yeah.

JI: And also looking for someone that sees us the way we would like to be seen baby our friends, our lover, our cat (looks around). I don't know where my cat is, by the way. I promised you a [tummy-rub] with *Mathilda. I don't know where she is. (shrugs) But I think as a photographer, it's almost like you're a deity. Because you're brokering in this thing where you're the keeper of how people are seeing you. You have power. You have a special power. You cosign that?

AJG: Yeah. I mean, yeah, I do.

JI: So you're a God, you're a deity. I just... I just want to make sure I have that right. You're—

AJG: I mean, I just want everyone to see the beauty and potential in Black people that I see.

JI: Just like God. (drinks to that)

AJG: Yeah. (ibid)

JI: (quizzically) Is it je-WAA, or /JOI/?

AJG: (visibly annoyed) /JOI/.

JI: Because I met... there was a singer named Joi, and I called her /joi/, and she's all like "My NAME is je-WAA!" So, I saw your name, and I was like, "First of all, you got Asia spelled wrong..."

AJG: (PREGNANT PAUSE) What do you mean "spelled wrong?"

JI: Shout out to your parents for giving you A-J-A as opposed to a more conventional spelling, like A-S-I-A.

AJG: They were inspired by Steely Dan's album.

JI: The what?

AJG: The Steely Dan record, Aja.

JI: Your parents named you after a Steely Dan record? They couldn't name you after Ohio Players or Parliament Funkadelic record? You know, they could've named you after a Christopher Cross record. But I mean, they named you after—

AJG: I mean, it's not a bad song. The song is good, you know? It sounds nice. I'm surprised you haven't heard it before.

JI: Yeah. Because I'm so old, right? (rolls eyes)

Anyway, you a REAL one, fuckin' wit this moonshine. Shout out to your parents (they both drink to that).

**Mathilda, the house tabby, flops on her back to solicit tummy-rubs from strangers.*

IMMERSED: ARTISTS AND READERS RESPOND TO THE BIG VAN GOGH SHOW

Immersive van Gogh—a multimedia experience of video projections and music built around the art of Vincent van Gogh—is on view in twenty cities, and in Cleveland through February 6, 2022. The spectacle created by Massimiliano Siccardi, produced by Show One Productions in collaboration with Starvox Entertainment, boasts 500,000 cubic feet of projections, 60,600 frames of video, and 90 million pixels. There are "Immersive Yoga" sessions sponsored by Lifeway Kefir. The gift shop, both online and in the physical space, offers socks, dog bowls, hats, jewelry, coasters, jar openers, key chains, and many other van Gogh-inspired gifts. As soon as tickets went on sale, artists and others began to weigh in. Is it building audiences? Is it crass commercialism? Is it art? This is what we heard.

First, it was way too loud. Now let me explain: I worked as a mechanic for over 40 years, using air tools every day, and the sound volume was physically painful. … Second, the speakers were badly distorted from having been overtaxed making everything too loud. Third, while van Gogh's true genius—or at last a great deal of it—is tied to his ability to conjure a sense of motion from a static line, the presenters here chose instead to try to induce vertigo by means of a clever combination of blurry and unfocused moving images projected onto the walls and floors. All accompanied by music that was way too loud.
– ***inventor, mechanic Sam Bell***

I'm surprised at the snobbery of artists who I thought would be more open minded. I'm a k-5 art public school teacher. I went and it was a feast for the senses. A different kind of art. It felt reverent, not cartoonish at all. If something you painted ended up on socks and stuff you'd be pretty happy that your work was loved and wanted. Which van Gogh was neither while he was alive. 58 million for balloon dog? Crazy, but what amazing talking points and you wouldn't believe the joy it has brought my students. Art happens inside the viewer... Go ahead and feel something- it's part of the experience. If you think the technology is stealing from something classic, you are not in touch with today's world or our future artists. Snobbery in the art world is not helpful to anyone.
– ***educator Sarah Galat***

It could have been done so much better, especially for the cost. The loop went for 30 minutes: it needed to be at least 45. It took a little for one to get into it, then it was over. There could have been couches set up, or smaller, more intimate rooms to see it in. I liked it for what it was. I did not love it. Would not go again. Would not pay that much again. Though it was cool to see van Goghs layering intensely. – ***artist Nancy Schwartz-Katz***

I love the art of projection mapping, and this one was moving and well executed. The cost of the ticket would not have been a big deal, however, as a person who prides herself with being a gracious host with an attention to detail, this show fell through the cracks. Upon arrival, there was no real direction on where to go. Once inside, it would have been nice to see the immersion from beginning to end. We had to stay to see the beginning. There were way too many people coming into the space. It made the circles for social distancing seem pointless. It would have been nice to move around and to see the exhibit through different angles but too many people did not make that possible. All in all, I was moved and cried a little during the show as I sat on my van Gogh pillow and felt his life pass through my eyes and heart. I am still glad I got to go and experience his work in this way.
– ***artist / DJ Laura Lenke (LoLo Knows)***

My first impression when I entered was disappointment: the room was dark, but the images being projected were not as vivid and bright as I had imagined. I also had thought there would be multiple rooms to experience the different paintings, but instead it was shown in one big room. I also thought the ceiling would have images, but it did not. The more I watched, the more it grew on me, in a way similar to watching fireworks or a crackling fire. I ended up staying through four sessions, but then I started knowing the songs. The exit hallway funneled people into a huge room full of awkward merchandise featuring the art of van Gogh. This was by far the worst part of the event. Walking through this cringeworthy menagerie of cheap, touristy, overpriced trinkets made me think Vincent would surely be appalled. I was. [And] watching people spend $100 and more for hats, keychains, dog bowls, socks and other peculiar items knowing they would never think to spend that same amount for actual art created by a living artist, was very disheartening. The show was pretty cool; the over-the top-commercialization of an artist's work was not. – ***artist Beth Lynne***

I definitely sympathize with those who think people should skip the *Immersive van Gogh* exhibit and see his actual paintings in person. However, I think that an experience like this could appeal

to a new audience, one which is very tech savvy and regularly uses digital media (VR, online games, etc.). My hope is that the *Immersive van Gogh* exhibit will encourage new interest, not merely in van Gogh's work, but in the visual arts as a whole.
– ***composer Christopher Auerbach-Brown***

It's easy to decide that accessibility is not valuable, easy to be negative about public domain images and commercial success. It's harder to see with fresh eyes something ubiquitous. … The van Gogh immersive experience is fraught with polarities. It's old guard in a new space. The canon deconstructed into new media. A multi-sensory installation using benign images often emblazoned on a coffee cup but coming from an artist suffering the depths of multiple mental health diagnoses yet to be understood. The deconstructed experience makes his heavily commercialized public domain work simultaneously accessible and incomprehensible. The space is incredibly well suited to take any audience on a journey of discovery; what you thought you knew, what you don't know, what cannot be known. And that is art; precious human expression. – ***writer Patricia Harusame Leebove***

Cultural policing is a weird idea. Cultural reckoning, on the other hand, is long overdue. What do I mean? I'm not really sure. In response to the van Gogh immersive experience, in a warehouse not far from my studio in the Hough neighborhood, I said that we shouldn't be so quick to judge the cultural experience. Ticket prices start at about $40 for van Gogh. CMA hosted Yoyoi Kusama: Infinity Mirrors for $30. Which was better? It depends on what you're looking for. A lot of people came and went to both. I did neither. We are what we eat. – ***artist Bruce Checefsky***

I have zero desire to see this show. It seems exploitive and from what I see online, it looks to me like a glorified light show. It just doesn't look that exciting to me. That said, one good thing might be that people who are not normally involved with art who attend might be enticed to go see actual van Gogh paintings and other art at the art museum. – ***artist Jamie Morse***

I have heard many critics of the *Immersive van Gogh* installation say that you should buy art from living artists or see the real van Gogh paining's at the Cleveland Museum of Art. Still, those suggestions are no comparison to the experience. You need to look at the immersive with 2021 eyes to see the use of today's technology that places you into a historic master's art. It is an entirely different type of experience. As an artist and graphic designer, I was given a lot of flak for going to the *Immersive van Gogh* installation. But what I appreciated was the seamless projection, how the designer used van Gogh's paintings to create an entirely new way to understand his work, and the ability to relax into his work meditatively. Art has constantly changed throughout the decades and centuries, and I see immersive art as a way for people to step into the art and feel it. – ***designer Beth Ross Yurich***

"Go out and paint the stars."
Vincent

Scenes from a visit to Immersive van Gogh. Above: photo credit Beth Bryan. Inset: photo credit Liz Maugans.

The *Immersive van Gogh* exhibit was perplexing to me. I first learned of it via a highway billboard. I assumed the event was connected to our local arts community in some way, but on further investigation, wasn't able to find there had been any consult with our local arts groups, institutions or artists. What community engagement plan was in place when decisions were being made to bring this art display to Cleveland? If none, why not? I'm curious who is responsible for initiating, sanctioning, or funding the display; I wasn't able to find this information. Also curious about the marketing choice to not disclose the location until opening. Was there any consultation with the residents of the neighborhood in advance of choosing the location? – ***artist Meg Matko***

Immersive van Gogh feels far too Disneyesque for my taste. Possibly there is something in the experience that is beyond my expectations. When we have the opportunity to stand before an original van Gogh, as we do at our free and amazing CMA, our minds do a pretty wonderful job filling in the before and after story. That's fulfilling enough for this guy, as I prefer to control the narrative. It's a collaborative experience for me, without needing Edison. – ***photographer Daniel Levin***

Immersive van Gogh *is on view at 850 East 72nd Street in Cleveland through February 6, 2022. Tickets: $39.99 - $49.99. Go to VanGoghCleveland.com.*

The Columbus Museum of Art presents Through Vincent's Eyes: van Gogh and his Sources, *on view November 12, 2021 – February 6, 2022. Go to Columbusmuseum.org.*

The Cleveland Museum of Art presents There's Nothing like the Real Thing, *a special installation of four [real] works by Vincent van Gogh, on view in the Keithley Gallery, through December 5. Free. Go to Clevelandart.org.*

WINTER 2021–22 EVENTS

by Anastasia Pantsios

Your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

CONTINUING EVENTS

THROUGH NOVEMBER 28

Cut From the Same Cloth

In partnership with the Cleveland Institute of Art: Creativity Works program

KAISER GALLERY

THROUGH NOVEMBER 28

Bits and Pieces: A Collage Show with works of Susan Squires, Zoe Murphy, Kelly Pontoni, Kathy Skerritt and Kim Bissett

ARTICLE

THROUGH NOVEMBER 30

Davon Brantley: Familiar Phases

DEEP DIVE ART PROJECTS

THROUGH DECEMBER 1

Amy Swartele: Supernormal

MASSILLON MUSEUM STUDIO M GALLERY

THROUGH DECEMBER 3

Don't Panic! Brace for Impact

An immersive environment featuring street-inspired works by R!ch Cihlar, Bob Peck and friends, including spray paint and metal works and cast resin designer toys.

FAWICK GALLERY AT BALDWIN WALLACE UNIVERSITY

THROUGH DECEMBER 5

There's Nothing Like the Real Thing: van Gogh at the Cleveland Museum of Art

In response to the traveling multimedia video presentation Immersive van Gogh, the museum has collected its own genuine van Gogh works into one gallery where you can see them for free.

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 10

Foundation Student Show

CLEVELAND INSTITUTE OF ART

THROUGH DECEMBER 15

Material Reckoning

UNIVERSITY OF AKRON EMILY DAVIS GALLERY

THROUGH DECEMBER 15

50th Annual Juried Art Exhibit

VALLEY ART CENTER

THROUGH DECEMBER 17

Lauren Kalman: Devices for Filling a Void

SCULPTURE CENTER

THROUGH DECEMBER 17

Sonata #6 Project

A world premiere performance of Sonata #6 will be scheduled during the run of the exhibition presented by Context Fine Art and Gordon Square Classical Concerts.

SURVIVAL KIT

THROUGH DECEMBER 17

Stephen Yusko: The Way Things Go

Yusko's attraction to steel—its industrial history and strong ties to Cleveland, diverse finishes, and malleability when melted in a forge—fuels this show of his newest works. Not surprisingly, there are echoes of architectural structure in his semi-abstract pieces, as he combines steel with other materials to reflect on balance, tension, perspective and the meaning of home.

SCULPTURE CENTER

THROUGH DECEMBER 17

Back in my day ...

CLEVELAND INSTITUTE OF ART

THROUGH DECEMBER 18

Kaleidoscope Juried Exhibition

Kristine Malcolm: TinkeRings

Meryl Engler: Babe...I Thought

Women's Art League Fall Member Exhibition

A Tradition: Kent State Print Media

SUMMIT ARTSPACE

THROUGH DECEMBER 18

JoAnn DePolo: The DePolo Collection

STOCKER GALLERY AT LORAIN COUNTY COMMUNITY COLLEGE

THROUGH DECEMBER 18

Kindred Objects: Ceramic & Glass from the Western Reserve

Kent State faculty members Davin K. Ebanks and Peter Christian Johnson curated this show featuring the work of more than 20 Ohio artists—well-known veterans such as Eva Kwong and Brinsley Terrell, as well as up-and-coming artists. The curators feel that ceramics and glass made for a natural pairing: both require similar technologies and both have deep histories in Ohio. The show demonstrates the multiplicity of themes and ideas that can be expressed through these mediums and how the seemingly limited processes required to produce such works can be bent to the artist's will.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH DECEMBER 23

Green Japan: Images of Sustainable Living in Ukiyo-e Prints

Focus: Power, Agency and Objectivity in Early Photography

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

Ken Nevadomi: Dancing on the Moon

WOLFS GALLERY

THROUGH DECEMBER 24

LCG Annual Holiday Market

LA COSECHA GALERIA

THROUGH DECEMBER 26

Ashcan School Prints and the American City: 1900-1940

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 30

Laurence Channing: Paintings and Pastels

BONFOEY GALLERY

Due to the COVID-19 crisis, some of the indoor art events planned for the season have limited admission, and while almost all of them remain free, some require pre-registration. At press time, many in-person indoor events require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

THROUGH DECEMBER 30

Printmaking with Lisa M. Schonberg

Northeast Ohio printmaker/educator Lisa M. Schonberg combines various printmaking processes such as screenprinting, monoprinting, intaglio and relief to express her attraction to the wonders of the natural world. Her patterned, layered, textured prints embody water flow, wind patterns, plant life and earth formations and evoke the fleetingness and fragility of nature.

ZYGOTE PRESS AT METROHEALTH MAIN CAMPUS

THROUGH DECEMBER 31

One Year, One Outfit

This intriguing show features the work of more than 50 makers who spent the year working individually or in groups of up to three people, creating an outfit of three garments and/or accessories made with materials from within the local "fibershed" (within 250 miles). It's intended to spotlight "slow" fashion, local production and a collaborative process.

PRAXIS FIBER WORKSHOP

THROUGH DECEMBER 31

Holiday Store

Open seven days a week starting December 1

HEIGHTS ARTS

THROUGH DECEMBER 2021

Open (End)ed Show: Works of Dragana Crnjak, Isabel Farnsworth, Michael Gable, Mark Keffer, Christine Mauersberger, Taryn McMahon, and Hui-Chu Ying

THE GALLERY AT THE EAST END ARTEVERYSPACE

CONTINUING INTO 2022

THROUGH JANUARY 2, 2022

The National AIDS Memorial Quilt

Axis Mundo: Queer Networks in Chicano L.A.

MOCA CLEVELAND

THROUGH JANUARY 2

FRONT 2022 Preview Exhibition: Grand Prototypes, Humble Tools

If this show of works-in-progress previewing FRONT 2022 is any indication, next summer's international triennial will have more focus on education and interactivity: on how art impacts its community and helps lift up the individuals in it. We're told the show will change during its run as artists modify and update projects, featuring a range of mediums including films, furniture and performances, to share how a major art event comes together. Visitors are asked to answer questions and provide feedback responding to the work.

TRANSFORMER STATION

THROUGH JANUARY 9

Fashioning Identity: Mola Textiles of Panama

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 9

Afterimages: Geometric Abstraction and Perception

AKRON ART MUSEUM KARL AND BERTL ARNSTEIN GALLERIES

THROUGH JANUARY 16

Shared Art

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 16

Stark County Artists Exhibition

MASSILLON MUSEUM

THROUGH JANUARY 21

Drawn to Clay: The Alchemy of the Elements

ARTNEO

THROUGH JANUARY 20

Dualities: Sculptures by Vivien Abrams Collens

Cleveland native Collens is now based in the Hudson Valley, but she's returned home for this show which features works in metal, primarily aluminum: "miniature studies, aluminum bouquets, rambling samplers of welded shapes, and other visually-stimulating dimensional objects." She collects metal of different sizes and thickness and transforms the pieces into 3-D abstract works that draw on natural forms, such as trees or flowers, as well as traditional needlework samplers, which blend the masculine properties of metal with what was generally seen as women's work.

MARIA NEIL ART PROJECT

THROUGH JANUARY 23

Form and Emptiness: Recent Acquisitions in Contemporary Japanese Ceramics

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 23

Collecting Dreams: Odilon Redon

French artist Odilon Redon (1840-1916) didn't fit into any of the major art movements of the late 19th/early 20th century, although one can see hints of future surrealism, and influence by the then-current Japonisme movement in his evasive, darkly dreamy work. He worked mostly in charcoals and lithography until late in his career. This show is based on the museum's large collection of Redon's work, including a charcoal drawing acquired last year. It also includes one of the artist's major late paintings from 1912, Andromeda, on loan from the Arkansas Museum of Fine Arts.

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 27

Creative Arts Faculty and Staff Art Exhibition

TRI-C EAST ART GALLERY

THROUGH JANUARY 28

Refuge: The Last Days of Wonder

Developed in partnership with the Nature Center at Shaker Lakes, the artists in this group show created a nature-themed installation from recycled materials, looking at such issues as nature as a refuge, nature as unwelcoming to some, and the environmental impact of material use. It also includes 2-D work made from recycled material. Tuesday through Thursday, noon-5 pm. Check website for any changes in hours.

FLORENCE O'DONNELL WASMER GALLERY AT URSULINE COLLEGE

THROUGH JANUARY 30

Revealing Krishna: Journey to Cambodia's Sacred Mountain

CLEVELAND MUSEUM OF ART

CONTINUING EVENTS

THROUGH JANUARY 30

Recent Acquisitions: Maruki Toshi, Toko Shinoda, Mayumi Oda

New Acquisitions and Old Friends

ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 30

Stitched: Regional Dress Across America

KENT STATE UNIVERSITY MUSEUM

THROUGH FEBRUARY 27

Continuum: Historical Resonances in Contemporary Art

AKRON ART MUSEUM

THROUGH FEBRUARY 27

Forever Chanel/Coco + Karl

KENT STATE UNIVERSITY MUSEUM

THROUGH MARCH 13

Picturing Motherhood Now

CLEVELAND MUSEUM OF ART

THROUGH MARCH 27

More is More: Visual Richness in Contemporary Art

This show emphasizes artists whose work is the opposite of minimalism—intricate patterns, textured surfaces and interesting details abound, providing a feast for the eyes. The salon-style installation, with works hung from floor to ceiling, crowded together, reflects the content of the pieces. While that style is retro, these artists bring it into the 21st century as they pack multiple artistic ideas into their pieces.

AKRON ART MUSEUM JUDITH BEAR ISROFF & FRED AND LAURA BIDWELL GALLERIES

THROUGH APRIL 3

Stories in Japanese Art

CLEVELAND MUSEUM OF ART

THROUGH APRIL 3

Glass: Selections from the Collection

KENT STATE UNIVERSITY MUSEUM

THROUGH APRIL 24

Popular Art from Early Modern Korea

CLEVELAND MUSEUM OF ART

THROUGH MAY 15

Jordan Wong: The 10,000 Things

AKRON ART MUSEUM BUD AND SUSIE ROGERS GARDEN

THROUGH JULY 17

What's in Your Bag?

KENT STATE UNIVERSITY MUSEUM

THROUGH AUGUST 7

Dis/Possession

The Allen Memorial Art Museum dedicated the year 2021-22 to acknowledging that a history of dispossession of land belonging to indigenous communities is linked to the existence, and growth, of the museum. This installation was built using works in the collection to explore how art privileged a colonial mindset, with an emphasis on extractive industries, which have supported contemporary art museums.

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 7

Textures: The History and Art of Black Hair

KENT STATE UNIVERSITY MUSEUM

THROUGH AUGUST 14

Mobility and Exchange: 1600–1800

ALLEN MEMORIAL ART MUSEUM

NOVEMBER

19

CAN Journal Winter Launch Party

SANKOFA GALLERY

19

Third Friday

5-9 pm

78TH STREET STUDIOS

19

Holiday Showcase

Through December 17

E11EVEN2 GALLERY

19

David King: Transience and the Gift of Curiosity

King's latest pieces were triggered by watching old family movies and contemplating the passage of time. He transformed the source material into colorful oil-on-aluminum paintings that suggest transience and the recovery of memories.

Through December 31

HEDGE GALLEY

19

Special Holiday Ceramics Sale

November 19, December 11 & 12, & December 17

ARTNEO

20

BAYarts Annual Holiday Shop

100's of local artists; open 7 days

Through December 24

BAYARTS

20

Japanese Papermaking in-person workshop

November 20 & 21

MORGAN CONSERVATORY

20

The 52nd Annual Holiday Fair

Through December 24

MANSFIELD ART CENTER

23

Unsound: Hannah Pierce Ceramics

Marvelocity: The Art of Alex Ross

Tom Franco and the Ice-Creams: Beyond Struggle, When the Future Hello Meets Identities Deep Roots

Through March 6

CANTON MUSEUM OF ART

23

POP/OP

This show collects works by important influential artists of the 1950s and '60s Pop and Op art movements, including Andy Warhol, Roy Lichtenstein and Cleveland-based Op artist Julian Stanczak, as well as artists such as Jeff Koons who continued in the pop art tradition of drawing on images from popular culture. The show was put together not only from the museum's own collection, but also with contributions from lenders.

Through April 3

CANTON MUSEUM OF ART

24

La Cosecha Galeria Artist of Color Symposium

6-10 pm

NEGATIVE SPACE GALLERY

26

Christmas Boutique

Through November 29

PRAMA ART SPACE

26

Black Friday 50% Off Seasonal Sale, featuring artist Topiltzin

6 pm

LA COSECHA GALERIA

27

Holiday Co-op Sale

11 am-4 pm Tuesdays, Saturdays & Sundays, 11 am-8 pm Fridays

Through December 19

WATERLOO ARTS

27

Morgan Holiday Market

Through December 23

MORGAN CONSERVATORY

27

Freehand's Season: Solo Exhibition from Christa Freehands

Reception 5-9 pm

DEEP ROOTS EXPERIENCE

28

Artists Sunday

noon-5 pm

SUMMIT ARTSPACE

1 Our AIDS Story: Sharing at moCa

All are invited to come to the museum to share their personal stories about AIDS and how their lives and those of others they know were impacted by the epidemic. The event ties into the exhibition of the National AIDS Quilt on the Gund Commons outside the museum. Free advance registration is required.

5-7 pm

MOCA CLEVELAND

3 Walk All Over Waterloo

5-10 pm

WATERLOO ARTS DISTRICT

3 The Artists of Article Holiday Show and Sale

6-10 pm

For additional December hours, go to Facebook.com/artincleveland.

ARTICLE

3 Off the Wall Holiday Sale and Members Showcase

11 am-7 pm Fridays & Saturdays; noon-5 pm Sundays or by appointment. Only 10 people allowed in gallery at a time; masks are required.

Through December 22

ZYGOTE PRESS

3 Art of the Ornament Event & Auction

In person event 6-9 pm; online bidding open to all

WATERLOO ARTS

3 REVEAL, a Showcase of LGBTQ+ Art, benefiting the West 117 Foundation

VIP Event 6-9 pm

YARDS PROJECT SPACE

4 Honoring Our Past Masters: The Golden Age of Cleveland Art (1900–1945)

An exhibition of long-unseen works by some of Cleveland's most celebrated artists, graciously lent by private collectors and curated by art historian Henry Adams. Opens Saturday, December 4, with a concert of Music by Antonin Dvorak and His Cleveland Protegees and three other Cleveland Past Master composers, performed by members of the Cleveland Orchestra and Friends, at 1 pm. Viewing of art: 2:30-4 pm. Concert ticket: $50, includes $15 admission.

Through June 5

CLEVELAND HISTORY CENTER OF THE WESTERN RESERVE HISTORICAL SOCIETY

4 Future Resonance: Technology and Art

Artists, performers, scientists and thinkers use sound and light as their medium in this show while exploring both the physical world and the inner world of consciousness. New technologies drive the cutting-edge work in this show.

Reception 6:30-9 pm

Through February 6

KAISER GALLERY

4 Blackass Game Night

7-10 pm

DEEP ROOTS EXPERIENCE

5 Derrick Adams: LOOKS

Through May 29

CLEVELAND MUSEUM OF ART

7 Patterns & Prints virtual workshop

MORGAN CONSERVATORY

10 Walkabout Tremont

5-10 pm

TREMONT NEIGHBORHOOD

10 ArtWalk

4-8 pm

SUMMIT ARTSPACE

10 Holiday Market

December 10-11

818 GALLERY

11 Miniature Zine in-person workshop

MORGAN CONSERVATORY

11 REVEAL, a Showcase of LGBTQ+ Art

Opening noon-4 pm

YARDS PROJECT SPACE

11 Susan Byrnes: The Viscosity Series

Through January 26

MASSILLON MUSEUM STUDIO M

17 Third Friday

5-9 pm

78TH STREET STUDIOS

17 Screw Factory Artists Holiday Show

6-10 pm Friday, December 17; 10 am-6 pm Saturday, December 18; 10 am-3 pm Sunday, December 19

SCREW FACTORY AT LAKE ERIE BUILDING

18 Family Open Studio

1-3 pm

ART HOUSE

18 Christmas Party

EDWARD E. PARKER MUSEUM OF ART

26 Capricorn: The New Works of Topiltzin (Birthday Celebration)

4-8 pm

LA COSECHA GALERIA

JANUARY

3 **moCa AIR: Amber N. Ford**

Cleveland photographer Amber N. Ford, who explores race and identity in her work, leans heavily on portraiture to share her insights into humanity.

Through May 31

MOCA CLEVELAND

7 **Walk All Over Waterloo**

5-10 pm

WATERLOO ARTS DISTRICT

7 **Ninth Annual DayGlo Show**

The annual DayGlo show, which seems to have found a permanent home at Waterloo Arts, pays tribute to a Cleveland company, the makers of DayGlo paints. A group of invited local artists use the fluorescent colors to create both 2-D and 3-D works, all of which appear 3-D when viewed through the special glasses the gallery issues to those who walk through the space, darkened to make the images really jump out at you.

Opening 6-9 pm

Though February 19

WATERLOO ARTS

7 **Generations: Parent and Child Artist Exhibition**

5-9 pm

DEEP ROOTS EXPERIENCE

10 **Winter classes start**

VALLEY ART CENTER

10 **Lorain County Region Scholastic Art Exhibit and Awards**

Opening Reception noon-3 pm January 16

Gold key Ceremony: 1-4 pm February 6

Through March 11

STOCKER GALLERY AT LORAIN COUNTY COMMUNITY COLLEGE

13 **Winter Salon 1: Critique Night**

6-8 pm

ZYGOTE PRESS

14 **Walkabout Tremont**

5-10 pm

TREMONT NEIGHBORHOOD

14 **Jill Eisert: Mindlessness**

Opening 5-8 pm

Through February 5

BAYARTS SULLIVAN FAMILY GALLERY

14 **Rust**

Spotlight: Jesse Rhinehart

Through March 13

HEIGHTS ARTS

14 **FRESH Juried Exhibition**

In Kind: Art Alive

Solo exhibitions: Kenn Hetzel, Diane Pribojan, and Jacob Mollohan

Community Postcards from the Akron Art Library

Through March 26

SUMMIT ARTSPACE

14 **The Memoir Project**

5-8 pm

THROUGH FEBRUARY 5

BAYARTS

15 **Family Open Studio**

1-3 pm

ART HOUSE

15 **2022 Scholastic Art + Writing Exhibition**

Through January 29

CLEVELAND INSTITUTE OF ART

16 **Trail of Tears**

Through February 27

MANSFIELD ART CENTER

16 **Women in Print: Recent Acquisitions**

Through June 19

CLEVELAND MUSEUM OF ART

18 **Third Friday**

5-9 pm

78TH STREET STUDIOS

18 **Blaque Cleveland**

Through March 19

GALLERIES AT CSU

21 **Charmaine Spencer**

Through March 5

Reception 5:30-8pm

Joshua Penrod

Reception 5:30-8pm

Through March 5

THE SCULPTURE CENTER

21 **Stuart Pearl Inaugural Exhibition**

Reception 5:30-8 pm

Through March 12

ARTISTS ARCHIVES OF THE WESTERN RESERVE

21 **Phyllis Fannin & Lisa Schonberg, Printmaking Spotlight**

Through March 4

HEDGE GALLERY

21 **Memoirs: A collaboration of BAYarts writers and artists**

BAYARTS

22 **Family Clay Day**

10am-noon

ART HOUSE

25 **Line by Line**

Featuring: Erin M. Riley, Samantha Bittman, Crystal Gregory, Diedrick Brackens, Kira Dominguez Hultgren, Mark Barrow and Sarah Parke

Through March 10

CVA GALLERY
KENT STATE UNIVERSITY

28 **Annual Student Faculty Exhibit**

Reception 6-8 pm

Through March 9

VALLEY ART CENTER

OPPOSITE PAGE: The Cleveland Arts Prize presents Honoring Our Past Masters: The Golden Age of Cleveland Art, (1900–1945), December 4 - June 5 at the Cleveland History Center. Pictured: Thirteenth Descent: Deity Agni-Son of Fire, 1926. Lithograph on paper, 30 x 20 1/2 inches.

FEBRUARY

4

Walk All Over Waterloo

5-10 pm

WATERLOO ARTS DISTRICT

4

Abby Cipar: Solo Exhibition

Akron-based artist Cipar, a 2021 graduate of the Myers School of Art at the University of Akron, works in various mediums, and recently has been exploring large-scale soft sculptures and textiles—a perfect fit for this textile-based gallery with its broad take on how textiles can be deployed.

Through March 20

PRAXIS FIBER WORKSHOP

7

86th Annual Juried Student Exhibition

Through February 26

UNIVERSITY OF AKRON EMILY DAVIS GALLERY

11

Walkabout Tremont

5-10 pm

TREMONT NEIGHBORHOOD

11

Derek Brennan

Reception 5-8 pm

Through March 4

BAYARTS

11

Student Independent Exhibition 76

Through March 11

CLEVELAND INSTITUTE OF ART

13

Cycles of Life: The Four Seasons Tapestries

Through February 19, 2023

CLEVELAND MUSEUM OF ART

15

Art by the Falls Entry Deadline

VALLEY ART CENTER

18

Third Friday

5-9 pm

78TH STREET STUDIOS

19

Family Open Studio

1-3 pm

ART HOUSE

22

Forms Larger and Bolder: Eva Hesse Drawings

See early and late drawings of this influential sculpture/installation artist who left a huge footprint on the art world despite dying at the age of 34 in 1970. Using nontraditional materials, she was one of the leaders of the post-minimalist movement, constantly experimenting with ideas and forms to create her imposing and challenging work. This exhibit demonstrates how her ideas made the transition from 2-D to 3-D in her short career and how important her drawings were to her thinking, with some standing as independent works and others serving as precursors to her sculptures.

Through June 5

ALLEN MEMORIAL ART MUSEUM

23

Currents and Constellations: Black Art in Focus

Through June 26

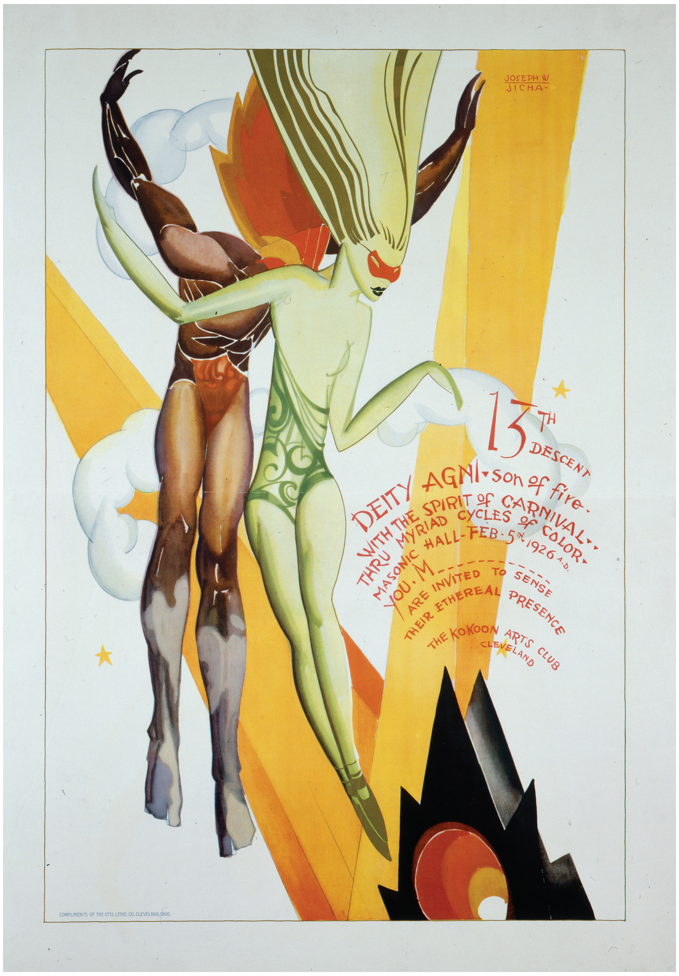
CLEVELAND MUSEUM OF ART

32

Art Therapy Tri-C Division & Ursuline College Exhibit

Through March 24

TRI-C EAST ART GALLERY


JOSEPH W JICHA
13TH DESCENT
DEITY AGNI · son of fire ·
WITH THE SPIRIT of CARNIVAL · ·
THRU MYRIAD CYCLES of COLOR ·
MASONIC HALL · FEB · 5TH · 1926 A.D.
YOU · M
ARE INVITED TO SENSE
THEIR ETHEREAL PRESENCE
THE KOKOON ARTS CLUB
CLEVELAND

MARCH

1

Irma Withani: The Venus Collection

Reception 6-8 pm March 4

Through March 30

ANNEX GALLERY AT LOGANBERRY BOOKS

4

CAN Journal Spring Issue Launch Party

FIG CREATIVE @ THE PIVOT CENTER

4

Walk All Over Waterloo

5-10 pm

WATERLOO ARTS DISTRICT

7

Passion and Joy

Through April 15

UNIVERSITY OF AKRON EMILY DAVIS GALLERY

8

Big Read event in partnership with Young Latino Network to celebrate International Women's Day

5:30-8 pm

ART HOUSE

11

Annual Juried Exhibition

BAYARTS

11

ArtWalk

4-8 pm

SUMMIT ARTSPACE

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
artscleveland.org
216.575.0331

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

The Artseen Gallery
5591 Liberty Avenue
Vermilion, Ohio 44089
440.963.0611

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandSkribeTribe
#InspireYourCity

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

La Cosecha Galeria
5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
216.973.1986

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Fra Angelica Studio
31022 Lake Road
Bay Village, Ohio 44140
440.503.3533

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti Heart
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kalman & Pabst Photo Group
3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art/ The Art Palace
11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio
1939 West 25th Street, Ste 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loganberry Books Annex Gallery
13015 Larchmere Boulevard
Shaker Heights, Ohio 44120
loganberrybooks.com
216.795.9800

Lorain County Community College
Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)
P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art
University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Photocentric
15515 Waterloo Road
Cleveland, Ohio 44110
216.219.7568

Prama Artspace
5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
216.336.5585

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sankofa Fine Arts Plus
11401 St. Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie
694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Shooting Without Bullets
Shootingwithoutbullets.org
amanda@shootingwithoutbullets.org

Society for Photographic Education
2530 Superior Avenue, Ste 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
Stella's Art Gallery
38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery
12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace
140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tri-C Gallery
4250 Richmond Road
Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection
2207 Murray Hill Road,
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road
Cleveland, Ohio 44110
williambustagallery.com

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

Wolfs
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

Worthington Yards
725 Johnson Court
Cleveland, Ohio 44113
yardsprojectspace.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.com

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins
ptpllc.net

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf
guerinwolf.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com

THANK YOU THANK YOU THANK YOU THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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- The Ohio Arts Council

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- Charles Mintz
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- Hollis Munoz
- Bellamy Printz
- Louis & Susan Ross
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- Michael Ruffing
- Otmar & Rota Sackerlotzky
- Richard Skerl
- James Stone
- Kristine Thonnings
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  - Dalad Group
- Julie Wade
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- John Zayac & Dr. Marie Simon
- Patricia Zinsmeister Parker

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- RES limited editions
- Brian Asquith
- Cindy Beacham
- Philip Brotz
- Hillary Butler
- David Buttram
- Monika Chapman
- Ryn Clarke
- Margaret Cohen
- Donna Coleman & Jeffrey Mumford
- Paul Cox
- Gail and Sean Crum
- Adrian DesJardins
- Dian DiSantis
- Sara Drowlette
- Leslie Dunn
- Lucinda Einhouse
- Chuck Fischer Studio
- Patty Flauto
- Diane Hughes
- Brant Gebhart
- George Gilliam & Paula Mindes
- Gabriel Gonzalez
- Becky Grasser
- Marsha Carrington
  - Carrington Arts Gallery
- Eric Gulliver & Nancy Hall
- Don Harvey & Susan Murray
- Lauren Herzak-Bauman
- Jim & Christine Heusinger
- Martha Higgins
- Donald Howard
- George Hudak
- Wally Kaplan
- Sue Kirchner
- George Kocar
- Jill Korsok
- Ingalls Library
  - Cleveland Museum of Art
- Frances Lynn
- Karen Maguire
- Greg & Sally Martin
- Linda Mayer
- Kathleen McConaughy
- Victor Melaragno
- Angela Meleca
- Harriet Moore Ballard
- Christopher O'Donnell
- Jenniffer Omaitz
- Karen Petkovic
- Erin Ponds
- Painter Printmaker
- Andrew Reach
- Priscilla Roggenkamp
- Robert Roscoe
  - That's Great News
- Georgio Sabino III
- Bill Scheele
  - WGS Productions, LLC
- Lisa Schonberg
- Karen Skunta & Company
- Susan Snipes
- Brett Sokol
- Susan Squires
- Marsha Sweet
- John Theodore Saile
- Emily Vigil
- Julie Wade
- Carole Walters
- Harriet Warm
- Jenifer Warren
- Edna Williams

* *In-kind*

More
IS Visual Richness in Contemporary Art
MORE

Through rich patterning, ornate surfaces, and curious details, this exhibition aims to delight visitors and reward those who observe closely and look again.

The artists in this show add unexpected twists to historical styles and techniques. Even the way the art is displayed draws on the past—works are hung floor to ceiling, a three-hundred-year-old installation technique known as 'salon style.'

More is More: Visual Richness in Contemporary Art *is organized by the Akron Art Museum and supported by funding from the John S. and James L. Knight Foundation, the Ohio Arts Council, Mary and Dr. George L. Demetros Charitable Trust, Katie and Mark Smucker, and the Kenneth L. Calhoun Charitable Trust, KeyBank, Trustee.*

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Thursdays: 11:00 am - 8:00 pm | Wednesdays, Fridays - Sundays: 11:00 am - 5:00 pm | Closed Mondays & Tuesdays

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Matters of perspective.

FEATURED EXHIBITIONS

Through Jan 23, 2022
Collecting Dreams: Odilon Redon

Through Jan 30, 2022
Revealing Krishna: Journey to Cambodia's Sacred Mountain

Through Mar 13, 2022
Picturing Motherhood Now

Opens Dec 5, 2021
Derrick Adams: LOOKS

Opens Jan 16, 2022
Women in Print: Recent Acquisitions

Opens Feb 20, 2022
Currents and Constellations: Black Art in Focus

Opens Mar 12, 2022
Alberto Giacometti: Toward the Ultimate Figure

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Photo courtesy of the Cleveland Museum of Art